HAMPI

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HAMPI

By

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HAMPI

GENERAL INFORMATION

HAMPI is a small village (lat. 15°20′ N. and long. 76°30′ E.) on the southern bank of the Tungabhadra in the Hospet Taluk of the Bellary District of Karnataka and is a well-known centre of pilgrimage. The place has been identified by some with the Kishkindhā-kshetra of the *Rāmāyaṇa*. In historic times Hampi, as the seat of the Vijayanagara empire, was famed for its fabulous magnificence and for its protection and promotion of Brāhmaṇical religion and culture.

Hampi is situated in picturesque surroundings amidst striking and beautiful scenery depicting nature at its wildest and best. The site is naturally endowed with great strategic strength. The wide, torrential and almost unfordable Tungabhadra on the one hand and the impassable craggy hills and ranges with bare and denuded massive boulders and tors on the other afford strong natural defences which the rulers used to the utmost advantage. These facts no doubt induced the Vijayanagara rulers to choose this site as their splendid imperial capital which was the admiration of the contemporary visitors. The city was called 'Vijayanagara' or the city of victory, or 'Vidyānagara' in memory of the sage Vidyāraṇya who is said to have been mainly responsible for the founding of the city.

The ruins of the imperial city of Vijayanagara are spread over a vast area of about 26 square kilometers covering several modern villages, while the outer lines of its fortifications include a still larger area. The monuments, which are popularly known

as the Hampi ruins, are mainly situated between the villages of Kamalapuram in the south and Hampi in the north. To reach the monuments the visitors may travel by train to Hospet (558 km north-west of Madras) from where there is a good motorable road to the village of Kamalapuram 13 km to the north-east. There are regular bus-services also between Hospet and Kamalapuram. Kamalapuram may be reached by road from Bellary also, the distance being 67 km.

There is a Travellers' Bungalow at Kamalapuram. The Assistant Engineer, Public Works Department, Hospet, should be addressed for reservation of accommodation here. A second Inspection Bungalow is at the Hampi camp of the Hydro-Electric Scheme, and reservation here is done by the Assistant Engineer-in-charge. In the village of Hampi, about 6 km north-west of Kamalapuram, there are a number of dharamsalas. A Travellers' Bungalow in Hospet (at Amaravati, about 116 km south-west of the railway-station) is in charge of the Assistant Engineer, Public Works Department, Hospet. The Tungabhadra dam is about 6 km from Hospet railway-station. There is a limited accommodation available for visitors in the 'Vaikuntham' and 'Kailasam' respectively on the right and left banks of the dam, the reservation there being done by the Superintending Engineer, Public Works Department, Tungabhadra Dam, Hospet.

The routes and positions of the temples and archaeological monuments mentioned in this book are indicated on the map at the end of the book (pl. XVII). Photographs of the temples and antiquities can be had of the Superintending Archaeologist, Archaeological Survey of India, Bangalore Circle, Bangalore 560011. Picture postcards and guidebooks are available at the Archaeological Museum, Hampi near Kamalapuram.

2. INTRODUCTION

A. Early References

HAMPI, traditionally known as the Pampā-kshetra, Kishkindhā-kshetra or Bhāskara-kshetra, has an unbroken tradition of sanctity from ancient days and still continues to be an important pilgrimage-centre. Pampā is the ancient name of the river Tungabhadra. The word Hampe or Hampi is generally held to be a later Kannada form of the term Pampā. The ancient Kishkindhā of the *Rāmāyaṇa* is believed to have been situated close to Hampi. Kishkindhā was ruled by the monkey-chiefs, Vāli and Sugrīva. After a quarrel, Sugrīva, who had been driven out, took refuge on the Matanga-parvatam, along with Hanumān. After Sītā had been carried away to Laṅkā by Rāvaṇa, Rāma and Lakshmaṇa came south in search of Sītā and met the refugees, Sugrīva and Hanumān. Rāma killed Vāli, restored to Sugrīva his kingdom and then stayed on the Malyavanta hill nearby awaiting the results of Hanumān's search for Sītā in Laṅkā. Hampi and its environs are considered holy ground and many of its sites and names are connected with the episodes of the *Rāmāyaṇa*. Thus the Matanga-parvatam, on which Sugrīva took refuge, is a steep hill on the south bank of the Tungabhadra and to the east of the Hampi village. A good view of the surrounding country can be had from the top of this hill. The Malyavanta hill, on which Rāma stayed, is on the road to Kampili and has a Raghunātha temple with a large image of Rāma. A huge mound of scorious ash in the adjacent village of Nimbapuram is believed to be the cremated remains of Vāli. A

cavern on the southern bank of the Tungabhadra is said to be the cave where Sugrīva hid Sītā's jewels for safety, while certain marks and streaks on the sheet rock near it are pointed out as the marks made by Sītā's garments. The Añjanagiri and Rishyamukha hills and the sacred tanks of Pampāsaras are on the northern bank of the Tungabhadra.

B. History

The history of the Hampi region dates back to the neolithic/chalcolithic times as can be ascertained from the discovery of neoliths and handmade pottery in recent excavations near the Viṭṭhala temple here. That the region was within the Aśokan empire may be surmised from the recent discovery of Minor Rock-edicts—one from nittur and the other from Ude-golam, both in District Bellary. Mention may also be made about the discovery of a Brāhmī inscription and a a terracotta seal of the second century AD from the excavation.

Prior to the rise of the Vijayanagara dynasty, Hampi and its environs were under the control of the various dynasties which ruled over the Karṇāṭaka country in succession such as the Kadambas, the Chālukyas of Badami, the Rāshṭrakūṭas, the Chālukyas of Kalyāṇi, the Hoysalas, Yādavas and others. Often it was ruled by one or other of the feudatories of these powers, such as the chiefs of Kurugoḍu Anegondi, Kampili etc. Immediately, before the rise of the Vijayanagara dynasty the place was probably under the control of the chiefs of Kampili which is now a small town, about 19 km east of Hampi was a Western Chālukyan capital in the eleventh century.

In the first half of the fourteenth century south India was seriously affected by the Muslim inroads

of Malik Kāfūr, the general of 'Alāu'd-Dīn Khaljī, and by the imperial ambitions of Muḥammad-bin-Tughluq. The attempt of the southern powers to resist the Muslim inroads finally culminated in the rise of the Vijayanagara empire which acted as a bulwark of Hindu culture and nationalism for nearly four centuries. The empire soon rose to such heights of splendour and magnificence that it won the admiration of every contemporary visitor. The origin of this medieval power is surrounded by so much of mystery and obscurity that numerous legends and accounts have grown up and a number of theories are advocated regarding it. Taking into consideration all the available evidence it seems likely that the kingdom of Kampili played a most significant role in the rise of Vijayanagara.

In the early fourteenth century, between AD 1303 and 1327, Kampili became the seat of an independent principality for a short time under the family of Kampiladeva. Kampila and his father Mummaḍi Singa were feudatories of Rāmadeva, the Yādava ruler of Devagiri, and often helped him against the Hoysala Ballāla III. After the capture of Devagiri by the Sultan of Delhi, Kampila appears to have become an independent ruler. He steadily built up a large kingdom which included parts of modern Anantapur, Chitradurga, Shimoga, Raichur, Dharwar and Bellary Districts. His son Rāmanātha was noted for his heroic strength and valour. The ambitious Kampila was frequently at war with the Hoysala Ballāla III, Pratāparudra, the Kākatīya ruler of Warangal and the Sultan of Delhi. Muḥammad-bin-Tughluq led several expeditions against Kampila since he had sheltered the rebel refugee Bahāu'd-Dīn Garshāsp. Kampila and his son fell fighting and the kingdom became a province of the Delhi empire in about AD 1326-27.

Two brothers, Harihara and Bukka, the treasury-officers of Kampila, were taken by Muḥammad-bin-Tughluq as prisoners to Delhi where they appear to have embraced Islam. The brothers had originally been in the service of the Kākatīya Pratāparudra of Warangal and had fled south to Kampili, after the Muslim conquest of Warangal in AD 1323. After Muḥammad-bin-Tughluq left for north India in AD 1329 there were many rebellions against the imperial rule and a number of liberation-movements in the south. The Muslim governor of Kampili, unable to maintain order, appealed to Delhi for the help. The Sultan then sent Harihara and Bukka to govern the province. The brothers not only restored order but in a short time gave up Islam, threw off their allegiance to Delhi and set up an independent kingdom. This was the beginning of the mighty and splendid medieval Hindu empire of Vijayanagara.

Harihara was the eldest of the five sons of Saṅgama, the other four being Kampaṇa, Bukka, Mārappa and Mudappa. Starting with the conquest of Gutti (modern Gooty) and its neighbourhood, Harihara, ably assisted by Bukka, built up within a few years a kingdom stretching from coast to coast. In this memorable work the great Hindu sage, Vidyāraṇya of Sringeri-*maṭha*, played a significant role and rendered the brothers the necessary moral and spiritual guidance. Acting under the orders of Vidyāraṇya, their *guru*, Harihara and Bukka completed their imperial schemes and founded in about AD 1336 the splendid city of Vijayanagara or Vidyānagara as the capital of their newly-established empire.

The new city on the southern bank of the Tungabhadra, opposite the older fortress of Anegondi on the northern bank, was completed by AD 1343. The Vijayanagara kings had the boar-crest and made use of the

sign-manual 'Virūpāksha', since they considered themselves the deputies of the god Virūpāksha.

The early Vijayanagara rulers belonged to what was known as the Sangama dynasty. Harihara I (AD 1336-57) jointly with his brother Bukka, did much to lay the administrative system of the new empire on firm foundations. Bukka I reigned as sole sovereign from AD 1357 to 1377. This period is noted not only for the embassy sent by Bukka to China in AD 1374 but also for the overthrow of the Muslim sultanate of Madura by his son Kumāra Kampaṇa and the restoration of Hindu rule in the far south in about AD 1370. Bukka's large empire was divided into a number of *rājyas* mostly ruled over by royal princes and nobles. Bukka's son Harihara II (AD 1377-1404), set up his own sons as provincial viceroys. Under Harihara II, the Krishna became the northern boundary of the empire, while a successful expedition was sent even to Ceylon in the south. Some of the earliest monuments of the Vijayanagara period in the capital city may be traced to the time of Harihara II, e.g., the Gāṇigitti temple. The fortifications and irrigation-works in Vijayanagara owed much to the efforts of Bukka I and Devarāya I, the son of Harihara II. The Italian Nicolo Conti visited Vijayanagara in about AD 1420 during the reign of Devarāya I and has left an interesting description of the city.

Devarāya II (AD 1422-46) was a powerful ruler. He waged wars with the Bahmanīs and invaded Orissa. 'Abdu'r-Razzāq, the Persian Ambassador, who visited Vijayanagara in his reign, states that Devarāya's empire covered the whole of south India and stretched from Ceylon to Gulbarga and from Orissa to Malabar. Devarāya is also stated to have levied tribute from Burma and Ceylon. He was not only a great conqueror but also a good scholar and author, a liberal patron of

arts and letters and a great builder. Razzāq's description of the capital city in AD 1443 illustrates the splendid heights reached by the Vijayanagara architects and sculptors.

The glorious rule of Devarāya II was followed by a period of decline and disruption when there were weak rulers, foreign inroads, political murders and usurpations leading to changes of dynasty. Thus, for a short time the Sāḷuva dynasty was in power. The second usurpation in AD 1492 was by the Tuḷuva general Narasā Nāyaka who imprisoned the boy-king Immaḍi Narasiṁha, quelled many rebellions, recovered the Raichur Doab from Bijapur, and firmly established the authority of the empire from the Krishna to Cape Comorin. He was succeeded by his son Immaḍi Narasā Nāyaka *alias* Vīra Narasiṁha. After the imprisoned boy-king Immaḍi Narasiṁha was murdered in AD 1505, Vīra Narasiṁha threw off the mask of regency and became king (AD 1505-09). With him started the third or Tuḷuva dynasty.

After a short reign Vīra Narasiṁha was succeeded by his step-brother Kṛishṇadeva Rāya (AD 1509-29) who was not only the greatest of the Vijayanagara rulers, but also one of the most brilliant medieval rulers. Under him the empire passed through a golden age. His armies were successful everywhere and imperial authority was firmly established all over south India. He inflicted crushing defeats on the Bahmanī Sultans, took the coveted Raichur Doab, conquered Telengana and carried on his campaigns as far north as Orissa. He maintained friendly diplomatic relations with the Portuguese on the western coast. An accomplished scholar and poet, he wrote many Sanskrit and Telugu works. His Telugu poem *Āmuktamālyada* contains a character-sketch of an ideal monarch and the principles of political administration

to be followed by him. He was also a liberal patron of arts and letters. The noted Telugu poet Allasāni Peddaṇṇa was his poet laureate, while his court is stated to have been graced by eight poets known as the *Ashṭa-diggajas*. A fine life-size portrait group (in copper) of the king and his two consorts was set up in the Tirupati temple by the king himself and is thus of immense value as contemporary portraits of the royal personages.

South Indian architecture owes much to the building activities of this ruler who made munificent gifts to innumerable temples The capital city was lavishly embellished by him. The smaller east *gopura* and the *ranga-maṇḍapa* of the Pampāpati temple, the huge Narasiṁha figure and the Kṛishṇa temple are just a few of the numerous additions made by him to the imperial city. He also made many improvements to existing structures such as the Viṭṭhala and Hazāra Rāma temples. In modern Hospet and its environs he built several new suburban cities and named them in honour of his mother (Nāgalāpura), queen (Tirumaladeviyara-paṭṭana), and son Tirumala (Sale Tirumala Mahārājapura). Many irrigation-projects were also undertaken and a big reservoir built near Hospet.

Duarte Barbosa, who was a cousin of Magellan, the celebrated world-circumnavigator, and the Portuguese chroniclers, Paes and Nuniz, were among the many foreigners who visited Vijayanagara during Kṛishṇadeva Rāya's reign. They have left glowing and graphic accounts of the magnificence of the capital, the court, the buildings, the festivals, etc.

After Kṛishṇadeva Rāya's death in AD 1529 there followed a period of steady decline. His step-brother Achyuta Rāya (AD 1529-42) had to struggle against external enemies as well as internal dissensions and rivals to the throne. Achyuta was

also a great patron of arts and letter. His court poet Rājanātha Diṇḍima wrote a biography of his patron in his poem *Achyutarāyābhyudaya*. Achyuta built the Achyuta Rāya temple (Tiruvengalanātha temple of the inscription) at Hampi and made many additions to the Viṭṭhala and other temples. His officer Rāmayāmātya built a large number of temples and tanks at Timmalapuram and other places. Achyuta was succeeded by his infant son Veṅkaṭa I (AD 1542) who was soon murdered. Then Achyuta's nephew Sadāśiva (AD 1542-76) became king, though the real power was in the hands of regent Rāma Rāya, the son-in-law of Kṛishṇadeva Rāya. With Rāma Rāya the fourth or Aravīḍu dynasty came to power. Rāma Rāya interfered in the political affairs of the Deccan sultanates and tried to play off one state against the other, with the result that the Muslim rulers soon closed their ranks and formed a confederacy against Vijayanagara. Rāma Rāya also gathered a huge army. The decisive battle was fought in January 1565 near the villages of Rakshasi and Tangdi on the banks of the Krishna. The Vijayanagara army was at first successful and had almost won the battle, when the tables were turned by the treachery and desertion of two Muslim generals in the Hindu army. Rāma Rāya was captured and immediately decapitated by the Sultan of Ahmadnagar. In the absence of proper leadership, great confusion arose in the ranks of the Vijyanagara army which resulted in their complete rout. Rāma Rāya's brother Tirumala escaped and fled, carrying with him the imperial treasures, the puppet-emperor Sadāśiva and the members of the royal harem. The capital city of Vijayanagara was left to its own fate undefended and lay at the mercy of sporadic plunderers and the soldiers of the victorious enemies. The conquerors carried out the process of destruction in a ruthless fashion. The city

never recovered its former splendour though Tirumala returned to it and attempted a revival. The city ceased to be the capital of the Vijayanagara empire but the ruling dynasty continued, the rulers moving their capitals from one place to another. Rāma Rāya's brother Tirumala along with the captive king Sadāśiva at first took refuge at Penukonda. The capital was moved to Chandragiri in about AD 1585 and from there to Vellore in about AD 1604. Srīraṅga III (AD 1642-49) was the last ruler of the dynasty.

After the disaster of Rakshasi-Tangdi the city of Vijayanagara and its environs fell under the sway of the Bijapur and Golkonda sultanates and in about AD 1689 under that of Aurangzeb. After AD 1707 they were annexed to the dominions of the Nīzām of Hyderabad from whom Haidar 'Alī annexed them in about AD 1780. While the medieval imperial city is at present in ruins, the village of Hampi, with its temple of Virūpāksha and the holy sites and shrines of the Matanga and Malyavanta hills, still continue as a centre of pilgrimage.

C. Architecture

The extant monuments in the ruined city of Vijayanagara and its environs have a particular attraction to the student of architecture. Since Vijayanagara had been an imperial capital for over two centuries, it is no wonder that some of the finest specimens of the period are found, though in a ruinous state, in the heart of this city. While a considerable proportion of the buildings was due to the liberal patronage of Kṛishṇadeva Rāya, the structures in the city range from the time of the early rulers like Harihara II to that of Sadāśiva. The monuments consist mainly of religious, civil and military buildings.

(i) Religious architecture

Pre-Vijayanagara Period.—While the bulk of the buildings belong to the Vijayanagara period and style, a small proportion may be assigned to pre-Vijayanagara times. These monuments, being found side by side with the later Vijayanagara ones, offer immense scope for study. Most of these early antiquities are found in or near the village of Hampi. The so-called Jaina temples on the Hemakuṭa hill, the two Devī shrines and a number of other structures in the Virūpāksha temple-complex and the shrines around the Manmatha Guṇḍam tank to the north of the Virūpāksha are a few instances of the monuments assignable to the pre-Vijayanagara period. The earliest among these are probably some of the small temples to the north of Virūpāksha temple, which may date back to about the ninth-tenth century AD at the earliest. Most of these monuments are of the later Chālukyan style. The neat-looking stone temples on the Hemakuṭa hill with their stepped pyramidal *vīmānas* form a class by themselves. It is interesting to note that all the structures of this type in and around the village of Hampi are Śaiva shrines, while one further east on the southern bank of the Tungabhadra is a Vaishṇava shrine, and those in the south-eastern part of the city are all Jaina shrines.

Vijayanagara period.—In the realm of fine arts Vijayanagara had made an outstanding contribution by the development of a style of temple-architecture called after its own name and occupying a distinct place in the history of south Indian temple-architecture. This style was more or less coterminous with the history of the dynasty and roughly covered the period from AD 1350 to 1600. It was evolved out of Pāṇḍya and Later Chālukyan elements.

Though ornate and magnificently exuberant, it was not cloyingly florid like the Later Chālukyan and Hoysala schools. The material used was hard granite.

The plan of the typical Vijayanagara temple exhibits most of the characteristic features of the temples of the Tamil country. Invariably there is a separate shrine for the goddess slightly to the rear of the main sanctum of the god, as is found in temples in the Tamil area. Often the shrine of the goddess in the Vaishṇava temples at Vijayanagara contains another subshrine. Most of the Vijayanagara temples at Hampi have a covered and pillared *pradakshiṇā-prākāra* round the *garbhagṛiha* and *antarāla*. The *garbhagṛiha* and *antarāla* have a continuous *adhishṭhāna* which starts at a level lower than the covered *prākāra*. The exterior wall-surfaces of the covered *prākāra* are decorated with *adhishāṭhna* mouldings, wall-pilasters, *kumbha-pañjaras* and *devakoshṭhas*. Generally the *ardha-maṇḍapa* has four ornate central pillars and two side-porches with steps and *śurul yāli* balustrades. The *mahāmaṇḍapa* is a highly ornate structure with many fine specimens of composite pillars. It is the most profusely embellished part of a Vijayanagara temple being rivalled only by the *kalyāṇa-maṇḍapa*.

The *kalyāṇa-maṇḍapa* is one of the highlights of the Vijayanagara style. This is usually an open pillared *maṇḍapa* often with a raised platform in the centre, over which a *pītha* was placed for seating the deity and his consort during the annual *kalyāṇa* (marriage) festival of the god. The sculptor's skill was fully lavished on these *maṇḍapas* which contained elaborately-carved and symmetrically-spaced compound pillars of various types. The ceilings were also carved. Originally these *maṇḍapas* appear to have been painted

and were often the most ornate of the structures in the temple-complexes.

The florid and exquisite Vijayanagara pillar contributed not a little to the peculiar charm of the style. The pillars are of various types—both ordinary and composite. Often the position of a pillar in a structure determined its particular type. Generally the pillars in the interior of *maṇḍapa* are of the ornate cubical variety having *pushpapodigai* corbels with or without joining bands (the solid ones without bands being earlier in style). The composite pillars are of the *aṇi-yoṭṭikkāl* type and consist of a main pillar shaft of the ordinary ornate cubical type with an attached shaft where an infinite variety is introduced. Thus the attached shaft may have slender columnettes, *yālis* (either ordinary or *gaja-yālis*) rearing horses iconographic sculpture or portrait-sculpture.[1] The slender columnettes may be solidly attached to the main shaft attached by delicate cut-work or detached from it; and their number may vary from a single one to as many as fifteen. The *yāli* pillars also may or may not have intricate cut-work. The composite pillars thus range from the plain and simple type of main shaft with a single attached columnette to elaborate monoliths measuring several metres across each pillar constituting a veritable sculptural group. The *mahāmaṇḍapa* of the Viṭṭhala temple at Hampi contains the most massive and the most striking specimens of such fantasies in stone.

The *maṇḍapas* often have large elephant-balustrades flanking the entrance-steps. The pillars along the outer edge of the *maṇḍapa* are of various composite

[1] Pillars with rearing horses belong to the end of the Vijayanagara period and the rare in the capital city. Those with portrait-sculptures are absent in the extant Hampi ruins.

types. Generally the pair at the centre of each side is of the *gaja-yāli* type. Corner and angle pillars usually have main shafts with slender columnettes the corner ones being often set at an angle. The main cornice of the *maṇḍapa* is of the *cyma recta* type often highly ornate, with simulated wood-work below. Usually there are rings at the corners with hanging stone chains (most of which are not extant now).

The Vijayanagara *gopuras* at Hampi are in typical style, though they are of moderate size.

(ii) Civil architecture

Most of the civil buildings at Hampi are concentrated in the citadel area. Unfortunately they are mostly ruined. Of the gorgeous multi-storeyed painted and gilded palaces and mansions of Vijayanagara extolled by contemporary writers, there is hardly anything left except a few stone basements, since the brick and timber superstructures have all disappeared now. Compared to the original state of the city, the extant ruined specimens are only a handful and represent in all likelihood the minor edifices such as the elephant-stables. Important structures like the royal residences and other state buildings have been razed to the ground. At present the civil buildings at Hampi include a number of palace-bases, open pavilions, pillared halls, baths and stables. To this class of monuments may also be added some of the long and broad ancient bazaars of the city.

For civil architecture, stone was used for the base while various materials, like stone, wood, metal and brick, were employed in the superstructure. The pillars were of timber or stone. Sometimes pillars with a stone core were covered with brick and mortar and finished with plaster. The arch, especially

the wide four-centred type, was freely used in the construction. Elaborately ornate stucco decorations were largely used. The lotus and rampant *yāli* motifs were most common. Ceilings were domed or vaulted. Often the superstructure above a palace-building had a number of diminishing tiers of *kapotās* (cornices) capped by a *śikhara* resembling a temple-*vimāna* (e.g. the Lotus-Maḥal, Hampi and the Gagan-Maḥal at Penukonda). The buildings were originally painted and gilded.

(iii) Military architecture

Nature has endowed the terrain of Vijayanagara with great strength and strategic importance. The rulers of Vijayanagara were not slow to make use of the natural advantages present and linking up the perennial and unfordable Tungabhadrá, the gigantic granite boulders and steep and unclimbable hills, by means of massive lines of fortification-walls, they created a vast enclosed area almost impregnable. With its outer line of fortifications Vijayanagara was more than 26 square kilometres in area. Its northern outpost was Anegondi on the northern bank of the Tungabhadra, the eastern outpost being Kampili 19 kilometres to the north-east. The southernmost line of the fortifications runs about three kilometres to the south-west of Hospet.

Of the extant fortifications the most prominent and interesting features are the massive walls, and the strong gateways. As usual the walls are built of large blocks of dressed stone without any cementing material. The method of construction is interesting. The two facings are made of large wedge-shaped slabs with the point of the wedges inwards while the intervening gaps in the core are filled in with earth. The stone

gateways appear originally to have had ornate brick and mortar superstructure. The gateways range from simple types, which serve as mere entrances, to strong and elaborate ones with sally ports, bastions, and inner courts with guard rooms such as the massive Bhīma's gate and the south-west gate with the Hanumān Temple.

All the entrances and gateways were high enough to enable elephants to pass through, and many of them had ornate embellishments. The gateways were flanked by shrines to be respective guardian deities and sometimes had figures of Bhīma or Hanumān or a chieftain or ā *liṅga*, in relief, carved on their walls.

3. THE MONUMENTS

A. General layout

THE monuments are situated mostly between the Kamalapuram and Hampi villages, and along the banks of the Tungabhadra. The remains of palace-buildings and a number of temples are inside the citadel. Along the road from Kamalapuram to Hampi are a number of monuments and images such as the underground Śiva temple, Kṛishṇa temple, the monolithic images of Lakshmī Narasiṁha and Gaṇeśa, and the group of early temples on the Hemakuṭa hill. The village of Hampi contains the ancient temple of Virūpāksha and a group of early shrines. Proceeding eastwards from Hampi, along the southern bank of the Tungabhadra, the visitor may see the holy Chakra-tīrtha and the Kodaṇḍarāma temple, the old ruined bridge, the Rāma temple, Achyuta Rāya temple and Matanga-parvatam and a number of other temples and monuments before finally reaching the King's Palace and the Viṭṭhala temple. Going along the Viṭṭhala bazaar the Talarigattu Gate in the east is reached. Along the road from here to Kamala-puram there are not many monument except the temples of Raghunātha on the Malyavanta hills a Jaina temple, Bhīma's gateway and so on.

B. Fortifications

At present the remnants of the seven lines of fortifications are extant. The southernmost line ran about three kilometres to the south of Hospet. Another line

ran just to the south of Hospet, a third running through the town itself. The fourth and fifth lines were to the south and north of the present village Malpannagudi on the road from Hospet to Hampi. The sixth one skirted the northern bund of the Kamalapuram tank, ran past Kadiramapuram in a north-western direction and then turned almost due north. Its eastern end terminated across a number of hills at that end. The seventh, i.e. the line termed as the innermost by several contemporary writers. may be taken to enclose the city proper and is the best preserved at present. This line runs in a diagonal direction to the east of the Malyavanta Raghunātha temple towards south-west. At a short distance from the Darojī Gate near the southern end of this line, the wall takes a turn westwards and follows an almost straight line from east to west to the south of the palace-area and stops at a short distance from the village of Kadiramapuram. Then it runs due north for about 0·4 km and next follows a north-eastern course along hilly terrain up to the Talarigattu Gate and Nimbapuram. It is not clear how far eastwards the line stretched thereafter before turning south-eastwards to complete the circuit near the Malyavanta Raghunātha temple. This line of wall has a large number of bastions and entrance-gateways. The bastions appear to be concentrated along the north-western and south-eastern stretches of the line. Of the extant gateways the largest seems to be the massive one near the Natural Arch in the west. Another strong and large gateway near the south-west corner has within it a Hanumān temple. The Talarigattu Gate is in the north-east and obviously formed the northern entrance from Anegondi to the city of Vijayanagara. Above this gateway are the remnants of arches and merlons. The Darojī Gate to the north-

east of the Domed Gate was evidently so called since it formed one of the south-eastern approaches to the city from the direction of the town of Darojī. It is much dilapidated.

The Domed Gate is to the south-west of the Darojī Gate. This lofty and ornate entrance (about 18 m high) illustrates the expert skill with which the Hindu artisans converted utilitarian works into things of beauty. It was apparently one of the main entrances to the city from the east and south. The square gate has four huge four-centred arches with scroll-work in stucco along the edge and apex of the arches and medallions, also in stucco, in the spandrels. Above the arches there is a cubical portion, then a round drum supporting a large dome above. To the right of the entrance, there is a guard-room in the interior, in the shape of a pillared verandah. On the fort wall, to the right of the entrance is a large bas-relief depicting a king or chief worshipping a *liṅga*. Abutting the wall here there are remnants of an ornate pillared *maṇḍapa*. Going past the inner court there is a large ruined *maṇḍapa* with early type of cubical pillars. The gateway has several covered long and low side-passages.

Besides the seventh line of fortification with its gateways described above, there appears to have been other inner interconnecting lines such as, for instance, a line running eastwards and southwards from the strong and massive Bhīma's Gate, to meet the seventh line in the east and south. The Bhīma's Gate is between the Domed Gate and the Gāṇigitti Jaina temple. It is the strongest and most massive of the extant entrances on this side of the city. Still it does not lack in ornamentation. The inner gate faces west and has bracketed corbels with ornate *pushpa-podigais*. Like most of the other gateways at Hampi, Bhīma's Gate

has also double bends at right angles, high walls and pillared corridors and *maṇḍapas* serving as guard-rooms. In a square enclosed space to the right of the wide inner court there is a large slab sculptured with a spirited figure of Bhīma (17 m high). On the side walls here are bold bas-reliefs depicting scenes, such as Bhīma killing Kīchaka and Draupadī tying up her hair after Kīchaka's death. The gate has a sally-port in the wall. There are three low covered passages, one immediately below the main entrance and two near the extreme right and left of the inner courts.

Remnants here and there suggested the presence of lines of walls enclosing the palace-area and a part of the city immediately to the east of the palace-buildings. Photographs taken by aerial survey have fully confirmed the presence of these inner lines enclosing the innermost part of the city or what may be called the citadel. On the south, west and north sides this citadel-wall appears to have run almost as an inner parallel line of the seventh line of fortification immediately outside it. In the east it skirted the group of temples just to the east of the Elephant-stables, ran for a short distance to the south-east, then turned south-westwards and ran to the east of the Octagonal Bath and Chandraśekhara temple. Then it turned west, and running to the south of the palace-area followed a parallel course to the seventh line.

This citadel-wall had large entrance-gates, of which about three along the east and two in the west are either extant or traceable. The three eastern gateways probably commanded three important entrances into the city. The large and strong gate to the north-east with the bold relief of a warrior, is at a short distance to the east of the Elephant-stables and probably gave access to the Pānsupāri bazaar which ran north-eastwards and was an important and busy

thoroughfare of this medieval city, though it is now a cultivated field. To the south of this gate is another entrance with Pāṇḍya type of corbels over the entrance and is probably one of the oldest extant entrance-gates in the city. The south-east gate of the wall appears to have been connected with an important chain of gateways into the city in the following way.

The Domed Gate was the main entrance to the city on the east and south. A visitor approaching the city from Hospet has to enter the Domed Gate then pass through the Bhīma's Gate commanding a second inner line of walls. Then he passes through the south-east entrance gate in the citadel wall. This gate is just to the east of the Octagonal Bath and gave access to the heart of the city, and the visitor, on passing through, found himself in the large square open space in front of the palace-buildings.

Parallel to the south-west gate, with the large Hanumān temple, of the seventh line, the citadel wall has also a large and ornate south-western entrance-gate. Besides the above-mentioned gates, a number of basements of gateways are traceable at various places.

Remains of citadel-walls are found on top of hills. A number of cross or interconnecting walls seem to have run from them to the main fort walls.

C. Citadel and its environs

(i) Queen's bath

A number of monuments exist in and around the citadel-area, and of these the first to attract attention after leaving Kamalapuram is the Queen's bath. It is a large square structure with a plain exterior and an ornate interior. It faces south and has a bath 15 metre square and 1·8 metres deep, surrounded by

decorated corridors and projecting balconies (pl. I) with remnants of elaborate stucco work and variegated designs on the ceiling of each bay.

(ii) King's palace-enclosure

LARGE TANK.—Just north-west of the Queen's bath is the King's palace-enclosure. Parallel to its southern wall is a large rectangular masonry tank (73 m × 27 m) with a flight of steps besides inlets and outlets.

MAHĀNAVAMĪ-DIBBA.—To the north-east of the large tank is the massive stone basement called the Dasarā-dibba or Mahānavamī-dibba, since it played a prominent part during the celebrations of the nine-day Navarātri festival. Paes states that it was erected after Kṛishṇadeva Rāya's victorious campaign in Orissa. The monuments is also known as the Throne-platform or, as Paes called it, the House of Victory. Originally this platform must have been a gorgeously-painted and decorated pillared hall or pavilion of several storeys. Contemporary records refer to the beautiful superstructures on the Mahānavamī-dibba and the other platforms, but of these there is no trace now existing. The extant remains consist of a massive square granite-faced base in three diminishing tiers, the lowest being 40 metre square and the topmost 24 metre square. The structure faces north. The walls of the tiers are covered with rows of boldly-carved horizontal friezes of horses, elephants, warriors, dancers, musicians, etc. Parts of the western side are faced with dark green chlorite with sculptures of subsequent casing over the earlier granite friezes. Owing to the nature of the stone these carvings here are fine and better finished. It is about 12 metres high up to the floor of the topmost platform. On the west side are steps. It was from this side that the king ascended

the platform during the festivities connected with the Dasara.

On the east side is a small chamber projecting from the platform. Access to the chamber is by means of two flights of steps on the north and south located on the floor of the platform itself. The walls of this chamber contain many friezes and panels including figures of animals and clowns. A group of people here with plaited hair, conical caps and swords, represents probably members of a Chinese embassy sent to the Vijayanagara court. Some of the carvings in the Dibba depict foreign representatives. Arab horse-dealers and exotic animals. The friezes are worth inspection as they depict contemporary social life. An interesting relic near the north face of the Dibba is a huge monolithic stone door (3·3 m × ·9 m). faithfully imitating the wooden original in all details including even bolt-sockets. It is not known where it existed originally.

Base of King's palace.—This large and ornate granite base (27 m × 18 m × 1·5 m), generally believed to represent the remains of a royal palace, is about 137 metres south-west of the Mahānavamī-dibba. A flight of steps and the remnants of an elephant-balustrade, in green chlorite, on the north show that the building originally faced north. The base consists of an ornate *adhishṭhāna* with finely-sculptured friezes of elephants, horses and dancers.

Underground Chamber.—This small square chamber, to the north-west of the palace-base, is below ground level and is entirely of green chlorite. It has a narrow covered pillared aisle running along all the four sides. The pillars are of an early cubical type. In the middle of the chamber are remnants of four pillar-bases. The exact nature and purpose of this structure are not known at present, but very

likely it may have been a shrine alluded to by Paes. A large green chlorite *yāli* balustrade with steps and a large green chlorite image of Veṇugopāla (1·5 m height) somewhat mutilated were recently found near this place.

KING'S AUDIENCE-HALL.—This large structure is about 137 metres to the west of the Mahānavamī-dibba. 'Adbu'r-Razzāq states that it was the loftiest building in the Citadel. Vestiges of pillar-sockets and bases show that it was originally a hall of hundred pillars. It faces north, on which side two large flights of steps at the eastern and western extremities lead up to the top of the platform. A shorter central flight of steps with a *śuruḷ* balustrade in green chlorite having lotus medallions, leads to an intermediate platform which runs round three sides. The southern side of this platform has a staircase rising from the ground-level to a height of about 4·5 metres above the floor level of the platform. On the western side a similar staircase seems to have existed through an annexe on that side, and very likely these staircases were used by the Zanāna women to gain access to the top storey of the audience hall to witness the Dasara festivities and other entertainments. The eastern side of the platform almost abuts the entrance to the palace-enclosure. The general style of the King's audience hall suggests for it an earlier date than the majority of the exposed buildings in the Citadel area. There is a paved courtyard at the south-east corner where probably the *homa* was performed during the festivities. A row of pillar-bases is found on its southern side, and a little further away on the west is a square moulded base which probably was a shrine. Remains of a colonnade extend from its east face almost up to the underground chamber and probably formed part of a larger structure.

The large enclosed space south of the audience-hall and the Throne-platform must have contained the quarters for the Zanāna and the large retinue of maids and servants. Paes describes the existence of thirty-five streets with single-storeyed houses which were the quarters of the Zanāna staff. Very likely these streets occupied the western half of this enclosure, while pleasure-gardens, baths, etc., were perhaps located in the east and south-east.

The remains of a stone aqueduct near the Throne-platform show that they formed part of an elaborate system of channels laid out in Vijayanagara for the supply of water to the Citadel. The aqueduct consists of long and deep stone channels made up of lengths of open stone conduits placed end to end and raised above ground-level by means of tall square pillars. Similar remnants of aqueducts may be seen all over the city. Water was perhaps raised to the height of the conduits from well or the river.

In front of the audience-hall is a large enclosure running from that end right up to the Mahānavamī-dibba. It was in this enclosure that all the public festivities seem to have taken place during the Dasara and other important occasions. In front of the audience-hall is the Arena, a large paved court, whereon dancers, jugglers and wrestlers and other such people made their performances and the chieftains and nobles came to pay their tributes. On the ground, opposite the Mahānavamī-dibba, were held religious functions connected with the festivities. It was here that the state horses and state elephants and other royal paraphernalia were offered for worship by the king, the royal maids and the priests. The intervening space was filled with many decorated pavilions and platforms erected for the occasion by the chiefs and captains. Near this place is a large stone

trough 12·5 metres long, cut out of a single block of granite.

(iii) Hazāra-Rāma temple

The small but highly ornate temple (pl. II) abuts the north-west corner of the King's palace-enclosure. It was originally dedicated to Vishṇu in the form of Rāmachandra, but the sanctum is at present empty and the temple is not in use. The general plan of this east-facing structure (33·5 × 61 m) consists of the sanctums of the god and goddess, a *kalyāṇa-maṇḍapa* and other subsidiary shrines, all contained within a *prākāra* enclosed by a high wall. The main sanctum has a number of axial *maṇḍapas,* the easternmost of these being an open *maṇḍapa* with tall and ornate cubical type of Vijayanagara pillars. Behind it is the *ardhamaṇḍapa* with two side-porches and a pillared platform on the east. The heavy pillars of the porches are of the early cubical type but the cross-corbels are of the Vijayanagara *pushpapodigai* type with joining band. The outer walls of the *ardhamaṇḍapa* are richly carved with many fine bas-reliefs depicting scenes from the *Rāmāyaṇa.* In the centre of the *ardhamaṇḍapa* are four exquisitely-carved and polished blackstone pillars. These heavy cubical pillars contain well-chiselled bas-reliefs of Gaṇeśa, Mahishamardinī, Hanumān and many forms of Vishṇu, including the Kalki *avatāra.* Kalki is represented here as a four-armed Vishṇu holding *śaṅkha, chakra,* sword and shield and riding on a horse. The corbels are of the *pushpapodigai* type with joining band. The large and ornate central ceiling consists of the usual diagonally alternating square courses with a finely carved lotus motif in the centre of the ceiling.

The sanctum of the god is a *tri-tala vimāna.* Each side of the sanctum exterior is thrown forward into

three bays with two alternating recesses. The exterior wall of the *garbhagṛiha, antarāla* and *ardhamaṇḍapa* are finished in a similar style and contain *devakoshṭhas* flanked by Vaishṇava *dvārapālas* and well-proportioned *kumbhapañjaras*. The wall-spaces are decorated with many exquisite and artistic bas-reliefs. The first two storeys of the dilapidated brick superstructure consists of the usual *karṇakūṭas, pañjaras* and *śālās*. The square *grīvā* supports a square domical *śikhara*. The superstructure is projected forward over the *antarāla* in the form of a *śāla-śikhara* a characteristic of the earlier Chālukyan structures.

The two-storeyed Amman shrine is to the north of the main sanctum. Though smaller it is more ornate. On grounds of style it may be classed as later than the main sanctum. As in the main sanctum the wall here is also thrown into bays and recesses and is decorated with *devakoshṭhas* and *kumbhapañjaras* as well as bold bas-reliefs depicting scenes from the *Rāmāyaṇa*. The Amman sanctum has an *antarāla* in front, a south-facing side shrine to the north and an *ardhamaṇḍapa* in front. The east wall of the *antarāla* contains a large number of Narasiṁha reliefs, while the door-jamb here contains two bas-reliefs of a king, making *dāna* to a Vaishṇava sage and receiving something from a sage.

The *kalyāṇa-maṇḍapa* of the temple at the north-east corner of the courtyard was built in AD 1521[1] and was evidently an addition after the outer enclosure-walls were built, since it abuts on the walls and hides many of the bas-reliefs on the inner surfaces of the courtyard-walls.

The Hazāra-Rāma temple is a veritable picture-gallery and its walls and pillars represent a highly

[1] *Annual Report on South Indian Epigraphy*, 1889, no. 21.

artistic and magnificent attempt to capture in stone the immortal legends of the *Rāmāyaṇa*. The most prominent among the *Rāmāyaṇa* bas-reliefs in the temple are those of Rishyāśṛiṅga doing the *putra-kāmeshṭhi yāga*, Siva's bow being carried to the court by several men for Sītā's *svayamvara*, Rāma shooting an arrow through seven trees. On the walls of the god's sanctum are two small bas-reliefs of Vishṇu in the rare form of Buddha *avatāra*. The exterior of the north, east and west enclosing walls contain five rows of friezes showing elephants all in procession, horses, infantry, dancing girls, and scenes from Kṛishṇa-līlā.

The Hazāra-Rāma temple, which was probably begun by one of the early Vijayanagara rulers presents many interesting transitional features.[1] It may be judged from the architectural features and inscriptions that the temple dates from an earlier period. The main entrance-porches with their early architectural features, the presence of early type of pillars in other parts of the temple, the absence of *gopuras* and composite Vijayanagara pillars and the plainer features of the god's sanctum when compared to that of the Amman point to the existence of the temple prior to the time of Krishṇadeva Rāya.[2] The ornate Amman shrine with its bas-reliefs of

[1] The earliest inscription in the temple is a Sanskrit verse (*Annual Report on South Indian Epigraphy*, 1889, no. 23) mentioning the name Devarāya but it is not clear to which of the two Devarāyas it refers.

[2] An epigraph (*Annual Report on South Indian Epigraphy*, 1889, no. 22) in the temple recording a grant by queen Amnoladevī (Annaladevī), probably in 1416, also points to the earlier existence of the temple. Devarāya II (AD 1422-46) had a queen named Ponnaladevī or Honnaladevī. It is not clear whether Annaladevī could be another variation of the name and whether this lady could be identified with Devarāya's queen.

a royal personage was perhaps an addition made in the time of Kṛishṇadeva Rāya.

The name of the Hazāra-Rāma temple is popularly taken to mean 'the temple of the thousand Rāmas' on account of the numerous *Rāmāyaṇa* bas-reliefs on its walls. But the temple was evidently called Hajāra-Rāma,[1] because it was the palace-temple and was also at the entrance to the royal palace-enclosure.

(iv) The mint

Immediately to the west of the King's palace-enclosure is another large walled area which is popularly regarded as the ruins of the royal mint. There is a large tank close to the south wall, while in the north-eastern area of the enclosure is a very ornate square stone basin. The enclosure is well fortified on all sides and has many entrances through cross walls and courtyards, to the already described Zanāna quarters, to the Audience-Hall and to the Hazāra Rāma temple. Excavations and clearance of debris in recent years have revealed the existence of the bases of places probably of kings and queens and some other apartments the best description of which are given below:—

(v) Excavated sites

The excavations carried out in recent years around the area identified as the mint, areas to the west of the

[1] *Hajāramu* in Telugu (*āsāram,* Tamil) means audience-hall or entrance hall of a palace.

Mahānavamī-dibba and the area to the south of the King's audience-hall have revealed a number of structural remains belonging to at least three phases of the Vijayanagara period. It is this area which yielded, though not in proper stratigraphical context, a few fragments of limestone pillars and other architectural members, including a fragmentary Brāhmi inscriptions assignable to the second century AD. A Chālukyan inscription of AD 1076 was also found in its proximity; the epigraph is an important landmark in that settles the commencement of the Chalukya-Vikrama era in the cyclic year Naḷa.

For the sake of convenience the area so far, excavated may be divided into three sectors: (a) the mint area; (b) area to the west of the Mahānavamī-dibba; and (c) area to the south of the King's audience hall. In the mint area are exposed a pillared hall with remnants of stucco figures, traces of rubble-built halls, divided into rooms around it and tanks. Perhaps it was a part of the residential area.

As is well known the Mahānavamī-dibba was a building used on ceremonial and festive occasions. A good number of tanks, cisterns and water channels have been brought to light in excavations carried out to its west. The basement of the building generally identified as King's palace is to the south of the main water channel which must have been feeding the tanks located in the area. In view of these recent discoveries its identification as the King's palace may have to be reviewed. In all likelihood it was not a residential area and the public seems to have access to it at the time of state functions and festive occasions. That it was not a residential area even in the Pre-Vijayanagara times may be affirmed from the location of the underground chamber (above, p. 24) which is in all probability a *sāndhāra* shrine of the Chālukyan times.

Structures laid bare to the south of the King's audience-hall are yet to present a coherent picture. However, there is no doubt that the audience hall belongs to the first phase of the structural activities here though the flight of steps to its south is decidedly a later addition. In this area three structural phases, one superimposed over the other, are clearly discernible. It seems that in the second phase there was a small temple on a high ornate plinth close to the inner fortifications wall flanked on either side by a pillared hall; the one to the north is a sixty-pillared hall while the other is a larger hall with one hundred pillars. In front of the temple there seems to have been a passage originally with halls on either side. There are now reasons to believe the area surrounded by the Mahānavamī-dibba on the east, the inner fortification wall on the west and the King's audience hall on the north-west were places where state functions, religious ceremonies, festivals, etc used to take place.

(vi) Danaik's enclosure

An equally large enclosure, to the north of the preceding, is known as the Danaik's[1] enclosure. This is a huge walled area with the remains of many ramifying walls which must have partitioned the area into important sectors in the olden days. One such big compound in the southwest quarter contains the remains of a large and ornate palace-base (33·8 m × 20·7 m) built in three tiers. The side walls contain *adhishṭhāna*-mouldings. The tiers are so arranged as to form raised platforms and dais as would be necessary for

[1] Corrupt form of the word *Daṇḍanāyaka* or *Daṇḍanātha* meaning commander-in-chief.

audience-halls. There are remnants of pillar-sockets and pillar-bases at the corners and angles. The base faces north. The second tier has remnants of *śuruḷ yāḷi* balustrade and steps on its northern front. The third tier probably had an elephant-balustrade. A somewhat smaller but similarly-planned base is found in the northeastern quarter of this area.

THE SO-CALLED MOSQUES AND 'ĪDGĀH.—The south eastern quarter contains a structure, known as mosque. This is a large and high pillared hall closed on three sides. Original mouldings on the stone base are visible where the superficial plastered layer has fallen off. The building has huge four-centred recessed arches springing from massive square pillars. The ceiling consists of nine large inverted lotus domes of three main types arranged symmetrically. The two walls which project on the sides from the front have arches and seem to be remnants of an older wall which perhaps surrounded an open courtyard. The building does not appear to have been a mosque, as it faces north like most of the other palace-buildings and its ornamental motifs are essentially Hindu in character.

The name *'Īdgāh* is applied to the ruined part of a thick wall which is to the north-west of the so-called mosque. It is interesting, however, for its foliated voussoir arched niche constructed with large flat bricks. Just to the north of the so-called *'Īdgāh* is a square chamber or cell with arched openings on the east and west. The arches are recessed four-centred ones with wide voussoirs. The superstructure above the building is like a flat-sided vault. The nature and purpose of this chamber is also not clear.

MUHAMMADAN WATCH-TOWER.—The Danaik's enclosure, which contained important administrative offices, is interesting for the watch-towers that were built around it. Only two of these towers are at

present standing a damaged state. The other towers have been practically destroyed, their positions being only marked by their basements. Of the two towers standing today the one in the north-west corner is the most impressive. It is now known as the 'Muhammadan watch-tower'. It is a strong and massive square tower and the most formidable of its kind in Vijayanagara. It appears to be a solid stone structure with a small chamber at the base and a narrow staircase on the south. There are large *pushpa-podigai* brackets which probably carried projecting enclosures which were used as machicolations. A major part of the projecting wall has disappeared now leaving only the arched entrance and the brackets below. There is a small room at the top of the tower, divided into three chambers on a raised platform on the west and probably on the north side also. The roof has several low domes.

BAND TOWER.—Between the so-called mosque and the palace-base on the south is another watch-tower, commonly called the Band Tower. This two-storeyed octagonal structure is in the nature of an ornate pavilion, open on all sides. The first storey has square pillars, supporting ornate recessed four-centred arches, and a straight sloping cornice supported by curved brackets. The second storey has ornate balconies with alternate square and arched openings.

Only the bases of the watch-towers that must have existed in the south-west and north-east corners are visible today.

The area described so far probably contained the offices and residences of the Danaik and the governor of the city.

(vii) The Zanāna-enclosure

Lying at a little distance to the north-east of the Danaik's enclosure is another large high-walled area,

popularly known as the Zanāna-enclosure. The wall of this enclosure is peculiar and seems to be only an enclosing wall rather than a fort-wall. The main entrance to it is rather insignificant and is on the west side. The wall is broader at the base and narrower in width at the top. It has three watch-towers located at the south-east, north-west and north-east corners. These towers do not form any part of the present wall and are not built into it. Perhaps the present wall is a later construction. The only buildings standing almost in their entirety are the Lotus-maḥal and Women-guards' quarters. Besides these there are remnants of bases of two buildings and a tank.

WATER-PAVILION.—Entering through the western doorway one finds on the right a large and ornate water-pavilion at the south-western corner of the grounds. The pavilion is in the midst of a large rectangular shallow masonry tank. The structure was probably surrounded by cool water for use as a summer residence.

WOMEN-GUARDS' QUARTER.—This is at the north-west corner of the enclosure. It is a long and low oblong building, facing east. Excepting the entrance it has no windows or other doors and is low in height and fully covered. The roof is an almost flat vault. The interior of the hall consists of a large central rectangular space with a pillared corridor on all four sides. Arches spring from the heavy square pillars which are arranged along the edge of a high platform. The pillars and arches divide the corridor into a number of sections with plain domical ceilings. The domes are either octagonal or vaulted. The central rectangle has a large and low vaulted ceiling formed of foliated arches springing from the top of the pillars of the corridor. As in the case of many other buildings in the Vijayanagara ruins we do not know the

exact purpose for which this building stood, though some suggest that it was the quarters for the women guards of the Zanāna. It is very unlikely this could be so, as the place is so ill-ventilated and is dimly lighted. Probably it was a storehouse or a magazine for both of which the building seems to be well-suited.

BASE OF QUEEN'S PALACE.—To the east of the building described above is a watch-tower and to the south of this tower is a very ornate three-tiered palace-base (pl. III) which is taken to represent the remains of the palace of a queen. It is elaborately recessed and relieved. It is the largest palace-base (45·7m×28·6 m) exposed so far in Vijayanagara. It faces north and resembles the palace-bases in the Danaik's enclosure. There are remnants of painted decoration here and there on the side walls. To the east of this palace-base is a large and deep rectangular tank.

LOTUS-MAḤAL.—The Lotus-maḥal (pl. IV) or Chitrāgni-maḥal, as it is locally called, is not only the best-known monument in the Zanāna area but also one of the finest structures in the city of Vijayanagara. It is to the south-east of the palace-base mentioned above. It is a two-storeyed open pavilion, square on plan with recessed sides. This type of ground plan seems to have been a popular one with Vijayanagara artisans. The ground floor has an ornate stone *adhishṭhāna* and twenty-four square pillars carrying recessed and foliated arches. Originally there appears to have been a large amount of plaster and stucco ornamentation along the exterior surfaces. There are now remnants of medallions in the spandrels of the arches, scroll-work along the outlines and *siṁha-mukha* decorations at the apex. The main cornice of the first storey is a large but slightly-curved *cyma recta* supported by ornate curved brackets below. Originally there seems to have been large rampant *yāli* caryatids at the

outer corners, of which a mutilated one is now extant on the east side. The interior of the building is at present severely plain. The square pillars are connected by plain recessed and foliated arches with an interesting and peculiar type of squinch below the corners —these are recessed and foliated to conform with the shape of the arches above. The ceiling consists of a number of vaults and domes symmetrically arranged. At the central part is a plain flat coffered ceiling decorated with a lotus-bud in the centre.

A staircase on the north side leads to the upper storey which has a number of balconies with windows having recessed and foliated arches. The ceilings here are also in the form of octagonal and vaulted domes, some having flat-roofed sections. In the centre there is a deep clerestory elaborately ornamented with stucco arches, friezes and ledges, *pushpa-podigai* corbels and large niches with remnants of seated figures (probably different forms of Vishṇu and Devī) and ending on the top in a small ornate ribbed inverted lotus dome. The exterior of the upper storey is not as ornate as that of the lower one. The cornice is a smaller *cyma recta* slightly curved. The superstructure consists of nine pyramidal *śikharas* of varying sizes. The general plan is a number of tiers consisting of slightly-curved *cyma recta* cornices (*kapota*) arranged one above the other in diminishing order and topped by a domical fluted *śikhara*. In its original state, fully decorated, painted and covered with polished plaster work, the Lotus-maḥal must have been a very imposing structure.

Coming out of the Zanāna-enclosure we turn south and proceed through a large open space which must have been walled-in in the olden days. Very likely this area housed the palace-retinue of guards, horses, elephants, chariots, palanquins, etc. The enclosure

leads out into the large open space in front of the palace through which runs the Hazāra Rāma bazaar.

HAZĀRA-RĀMA BAZAAR.—One of the main thoroughfares of the ancient city of Vijayanagara appears to have been the bazaar which started from the Hazāra-Rāma temple and ran north-eastwards. The ruins of numerous shrines and *maṇḍapas* are found along both sides of this bazaar. Many of these structures are in an early archaic style and probably belong at least to the early Vijayanagara period. About 91 metres from the Hazāra-Rāma temple the bazaar has the remnants of an interesting form of a corbelled entrance with the figure of Hanumān in the left niche and Gaṇeśa in the right niche. There are remnants of fort-walls on the north and south sides of this gate.

To the south-east of this entrance are the ruins of what must have been originally a large Devī temple. The shrine faces north. The large door-jamb of the *garbha-gṛiha* has the reliefs of Bhairava and Mahisha-mardinī, while the lintel has the figure of a four-armed seated goddess. The sanctum houses the chlorite image of a goddess of huge proportions. At present the figure preserves only the badly-mutilated face and folded left arm. The chipped face and the broken *karaṇḍa-mukuṭa* of the image measure about 0.7 metre. The figure wears large round *ratna-kuṇḍalas*. It was evidently four-armed. The upper right held a large *triśūla* with a fine head carved on the middle prong. The other right hand probably held a sword. The upper left hand holds a *ḍamaru*, the lower left broken. This shrine is probably the one where, as Paes states, all the ritual sacrifices in the city used to take place.

Due east of the Hazāra-Rāma temple is another entrance-gate with only its basement remaining. This appears to have been one of the main-entrances to the citadel. Immediately to the west of this entrance, now

unapproachable, one finds the remnants of a large west-facing shrine. The ruined sanctum has a front *maṇḍapa* and the broken remnants of a very tall and thick *mānastambha* in front. To the side of the shrine is a large tank. Abutting a corner of the *garbha-gṛiha* is a massive *balipīṭha*. The shrine is in an early archaic style. Just to the north of it is another ruined Śiva temple which is also in an early style.

PAṬṬANADA ELLAMMĀ TEMPLE.—Midway between the Hazāra-Rāma temple and the Zanāna-enclosure is a shrine under a large margosa tree dedicated to Paṭṭanada Ellammā, the guardian deity of the city. The Kuruba community still worships here. The early Vijayanagara rulers are stated to have been of Kuruba descent. The temple faces south and the sanctum has a long pillared *maṇḍapa* in front with ornate cubical Vijayanagara pillars. The goddess is a four-armed seated Devī, about one metre high, having the *ḍamaru* (small drum) and *khaḍga* (sword) in the right hand and *triśūla* (trident) and *kapāla* (skull-bowl) in the left hands and wearing a skull-garland. The left leg is folded, while the right hangs down. Two heads and a lion are carved on the base of the *pīṭha*. The sculpturing of the stone idol is in an archaic manner. The temple is now below ground level. Perhaps the temple is an ancient one pre-dating the Vijayanagara period.

RAṆGA TEMPLE.—This small south-facing temple is just outside the south-eastern corner of the Zanāna-enclosure. It is a *tri-tala vimāna* with an oval *śikhara*. In the *ardha-maṇḍapa* is a large slab with the well-carved figure of a Hanumān (2.7 m high). Next to the Raṅga temple is a large ruined shrine with only its ornate base and walls extant. A ruined open pillared *maṇḍapa* to its front has many fine friezes pertaining to the Kṛishṇa-*līlā*.

ELEPHANT-STABLES.—This is a long, lofty and dignified building(pl. V) facing west and is situated just outside the Zanāna area. It contains eleven large stalls with lofty domed roofs. The central chamber has a square turret above it with two flights of steps leading up to it. The stalls contain large and wide four-centred arched doorways with arched niches on the wall space in between. Originally the structure appears to have had much stucco and plaster ornamentation on its exterior and interior. The domical ceilings of the stalls have lotus motifs. At the corners of the domes are large pointed-arched squinches. The domes are of different types—round, octagonal or vaulted—and are arranged symmetrically on either side of the central stall to conform with the different shapes of the domes which form the roof of the building. The domes which are ranged along the top of the structure are of various types, such as large circular and ribbed ones, and vaulted octagonal ones with fluted domical *śikhara*. The square turret-like superstructure over the flat ceiling of the central chamber consists of many slender columnettes forming foliated arch-openings, with a parapet above. It is not clear whether the turret was originally finished like the *śikhara* of a temple. This picturesque building is generally thought to have been the stables for state elephants. Some people have doubted this, as the usual provision for tying up elephants is not found there. However, we have the authority of 'Abdu'r-Razzāq who says that the elephants were tied to the top of the roof by means of chains.[1]

GUARDS' QUARTERS.—At right angles to the Elephant stables is a lofty south-facing long rectangular building, known as Guards' quarters. It has a high verandah

[1] R. H. Major, *India in the Fifteenth Century* (London) p. 27.

in the front. Inside is a central courtyard open to the skies and surrounded by a covered corridor.

TEMPLES TO THE EAST OF ELEPHANT-STABLES.—There is a group of temples—both Brāhmaṇical and Jaina—to the east of the Elephant-stables. At a short distance to the north-east of the Elephant-stables is a ruined Jaina temple with long and interesting inscriptions stating that Devarāya II built in AD 1426 this stone *chaityālaya* of *Pārśvanātha* in the Pānsupāri bazaar of Vijayanagara.[1] There are hardly any remnants now left of the ancient Pānsupāri bazaar which probably ran to the north-east of the temple. This Jaina temple faces north-west and has a *garbha-gṛiha*, *ardha-maṇḍapa* and *mahā-maṇḍapa* with porches. The walls of the sanctum are built of long and broad rectangular at present. The *ardha-maṇḍapa* and *mahā-maṇḍapa* have plain heavy cubical pillars of the early type. Stylistically, the temple resembles the group on the Hemakuṭa hill.

At some distance to the south is a large boulder with a small rock-cut cave-temple known as Oṇṭiguṇḍina-paḍaśāla. Its front faces north, while the empty sanctum in the interior faces west. Further south is the Sarasvatī temple. From the Vaishṇava motifs found carved on this small temple and from an epigraph dated AD 1554, referring to it as the Tiruveṅgaḷanātha shrine[2] it may be inferred that it was originally a Vaishṇava shrine.

OCTAGONAL BATH.—Near the Sarasvatī temple is a large and deep octagonal bath with an open pillared corridor all round, and a moulded octagonal basin (2.4 metres deep) in the centre.

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[1] *Annual Report on South Indian Epigraphy*, 1889, no. 32.

[2] *Annual Report on South Indian Epigraphy*, 1936, no. 337.

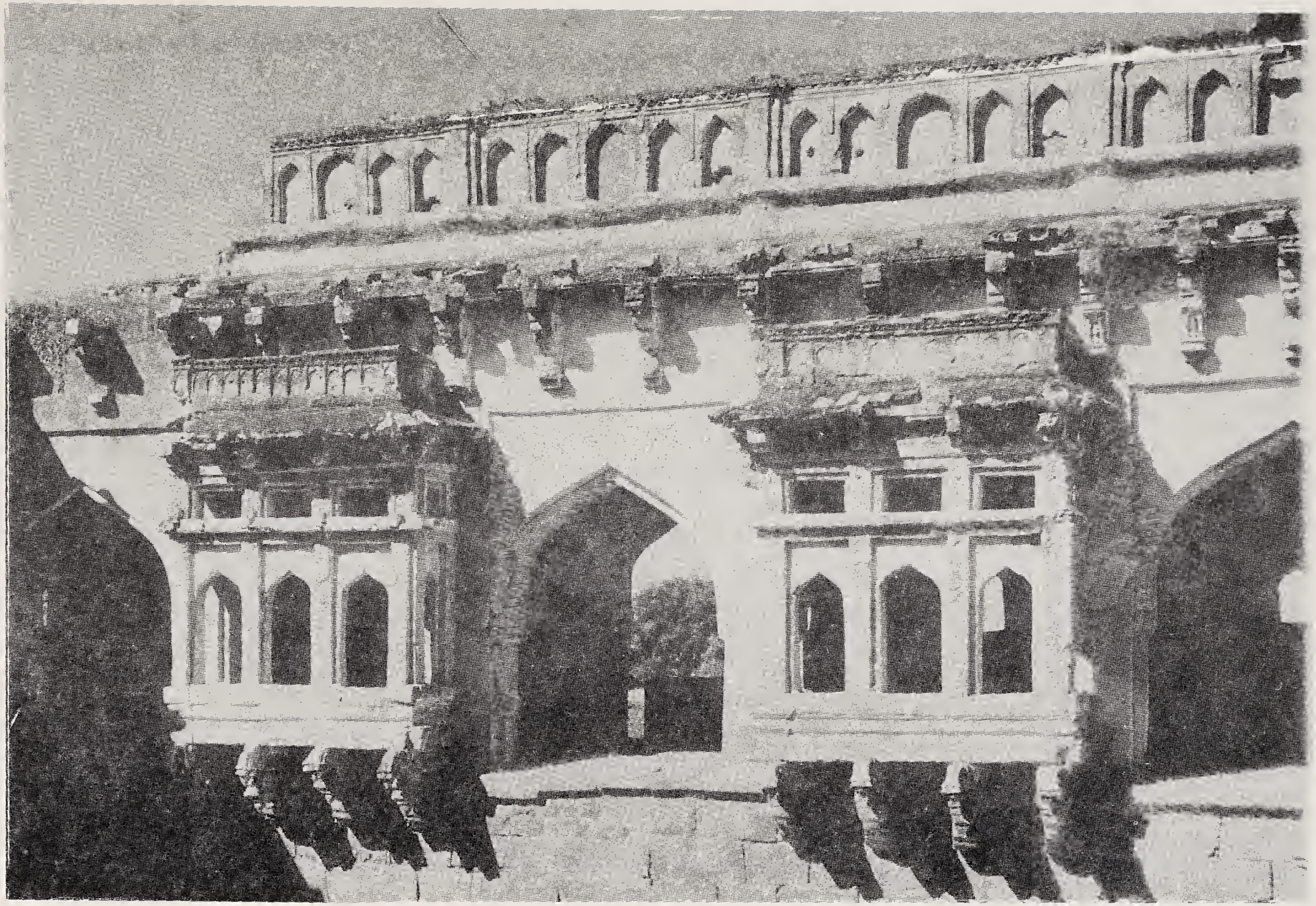
CHANDRA ŚEKHARA TEMPLE.—Nearby is the Chandraśekhara temple, a typical Vijayanagara structure. Its *vimāna* forms a familiar landmark to the visitor to Hampi. The east-facing sanctums of the god and goddess are contained within an enclosed courtyard with a *gopura* on the east. The Svāmi sanctum has a circular *śikhara,* while the Amman shrine has a *śāla-śikhara.*

WATER-TOWER.—It is a small ruined square tower of masonry to the west of the Chandra Śekhara temple and east of the Queen's bath. It also appears to have played an important part in supplying water to the ancient city of Vijayanagara.

(viii) Gāṇigitti temple

This neat and compact early structure is popularly called the Gāṇigitti temple or 'the oil-woman's temple'. It is situated on the Kampili road, about 0·8 kilometre from the Travellers' Bungalow at Kamalapuram, and is on the way to Bhīma's Gate. It is a Jaina temple facing north and has a *garbha-griha* with an *antarāla. ardha-maṇḍapa* and a *mahā-maṇḍapa* with an attached sub-shrine facing east. The pillars are of the early heavy cubical variety. The stone superstructure is a stepped pyramid of six diminishing *talas* of plain horizontal slabs. The *grīvā* is square and the low square *śikhara* is domical. A lofty *māna-stambha* in front of the portico contains an inscription stating that the temple was built in AD 1385 by Iruga the minister of Bukka II, in the reign of Harihara II and that it was known as the *chaityālaya* of Kunthu Jinanītha.[1]

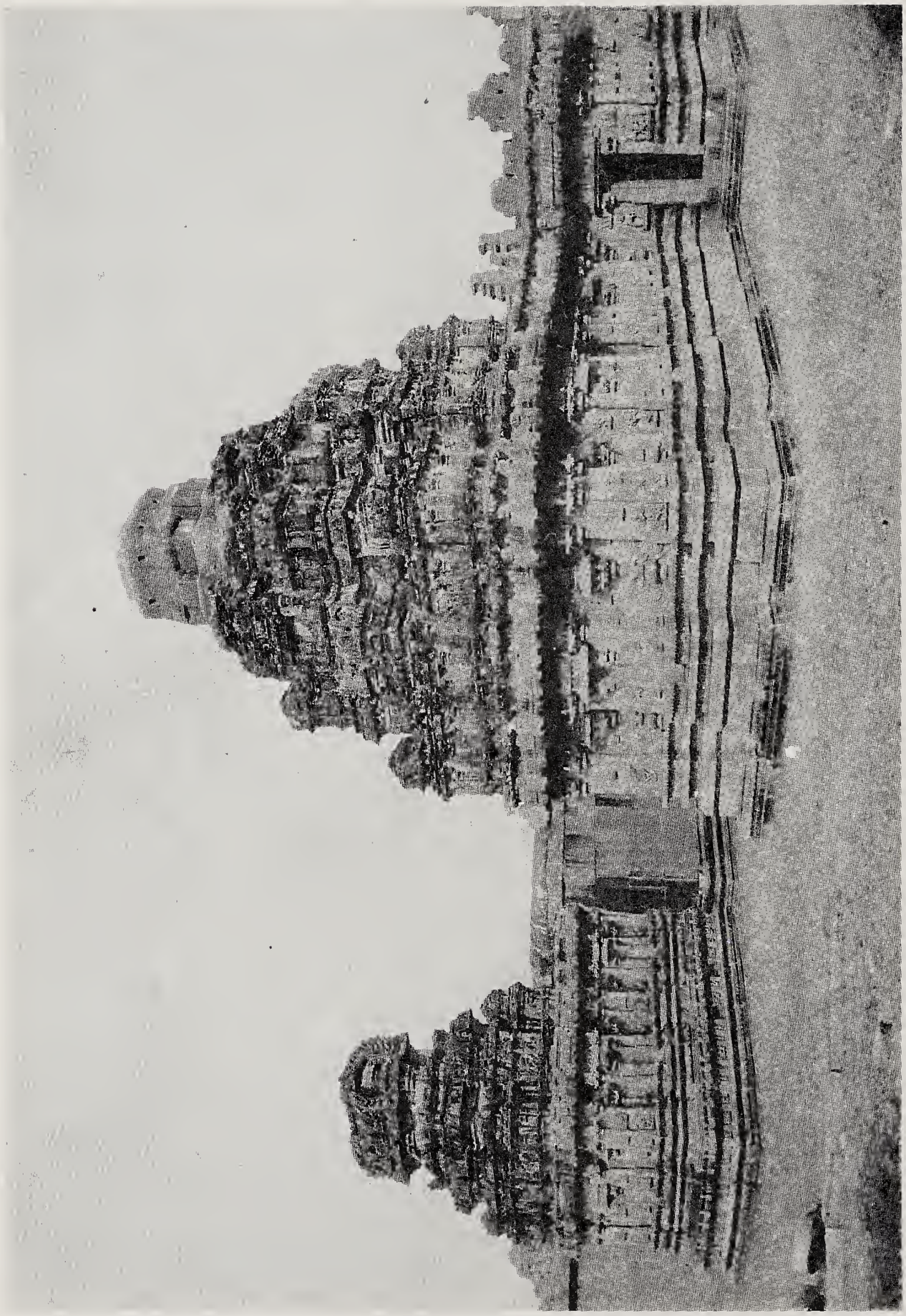
[1] *Annual Report on South Indian Epigraphy,* 1889, no. 17.



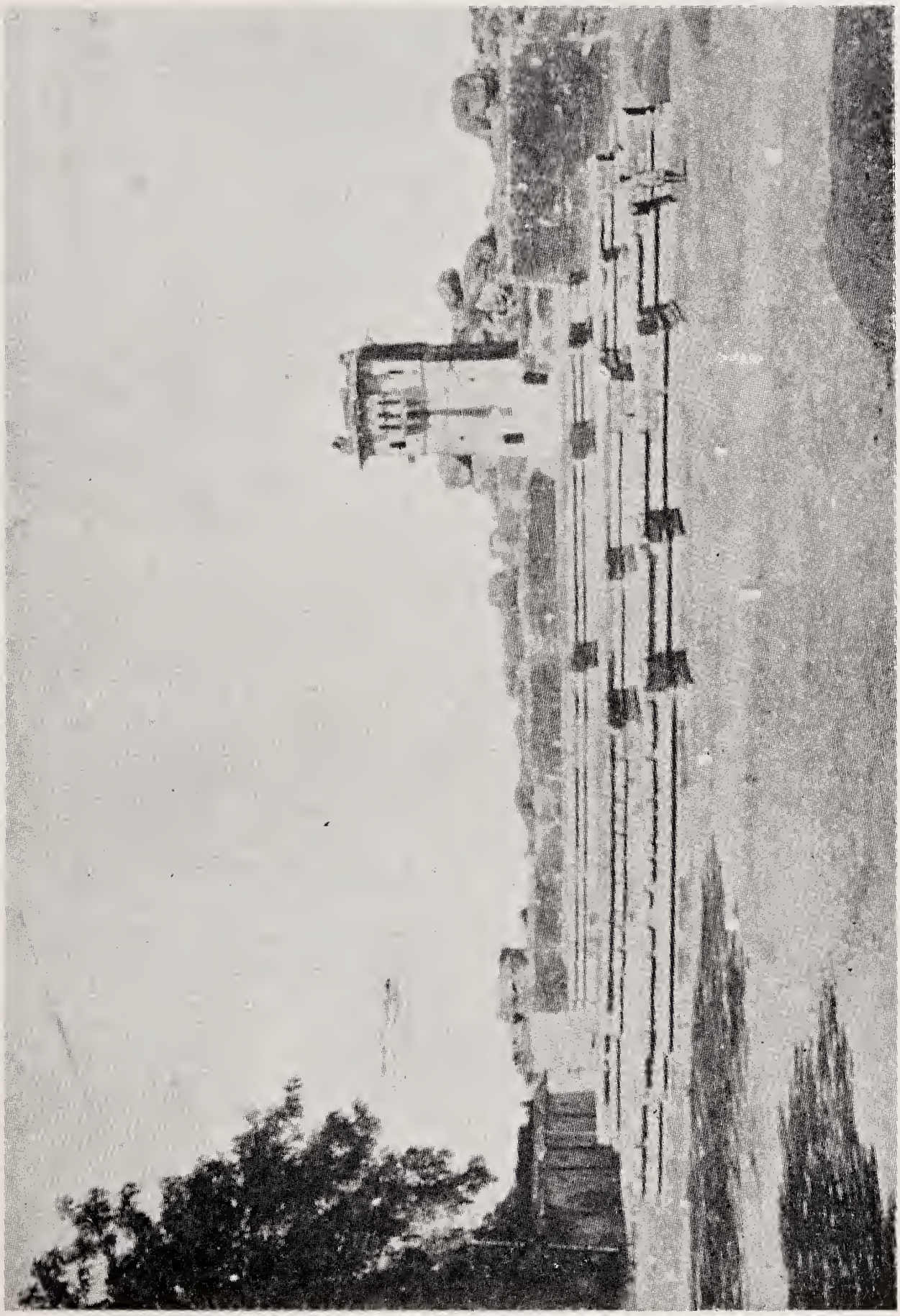
Queen's bath. See p. 22

PLATE I

PLATE II

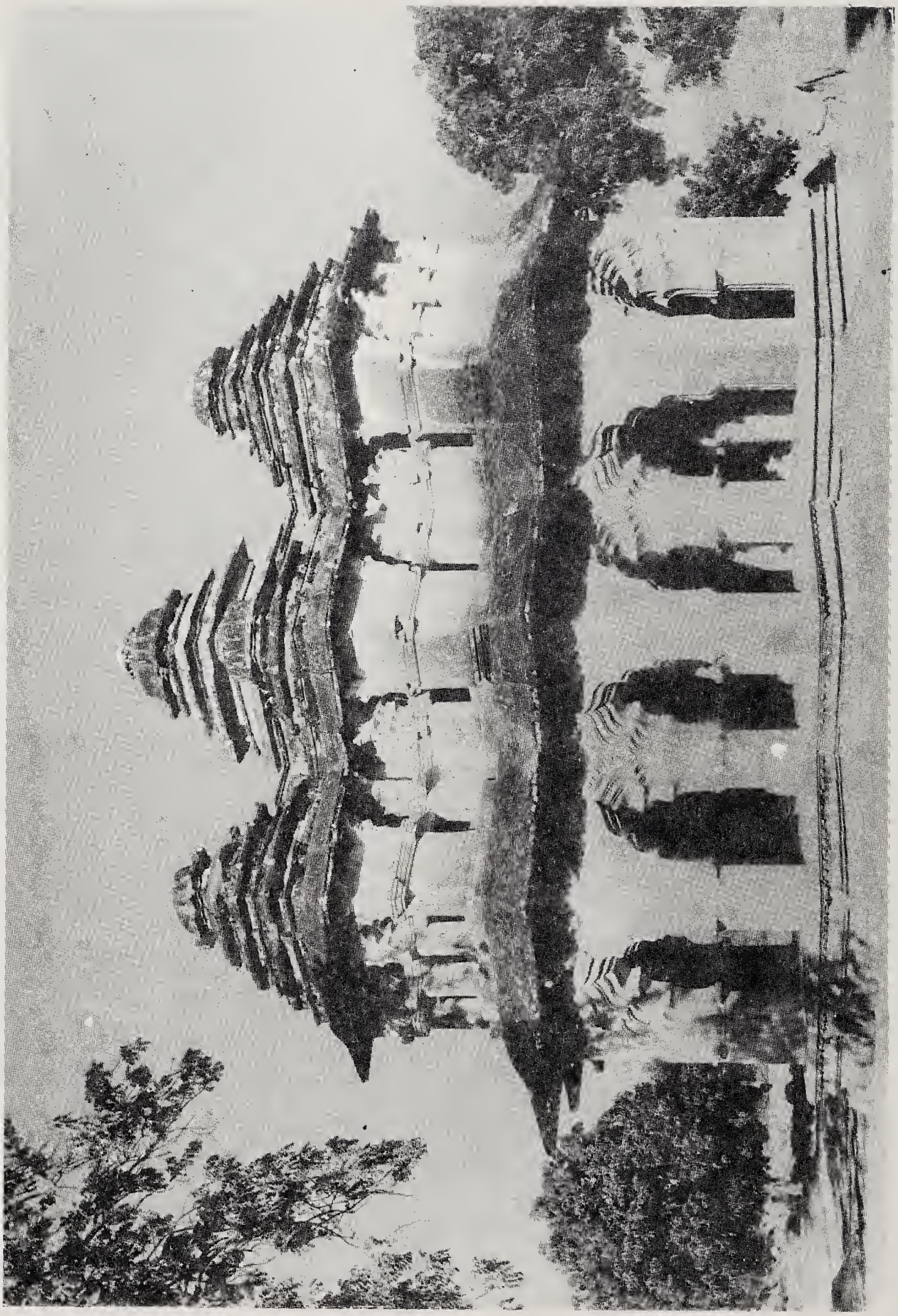


Hazāra-Rāma temple. See p. 27



Base of Queen's palace. *See p. 34*

PLATE IV

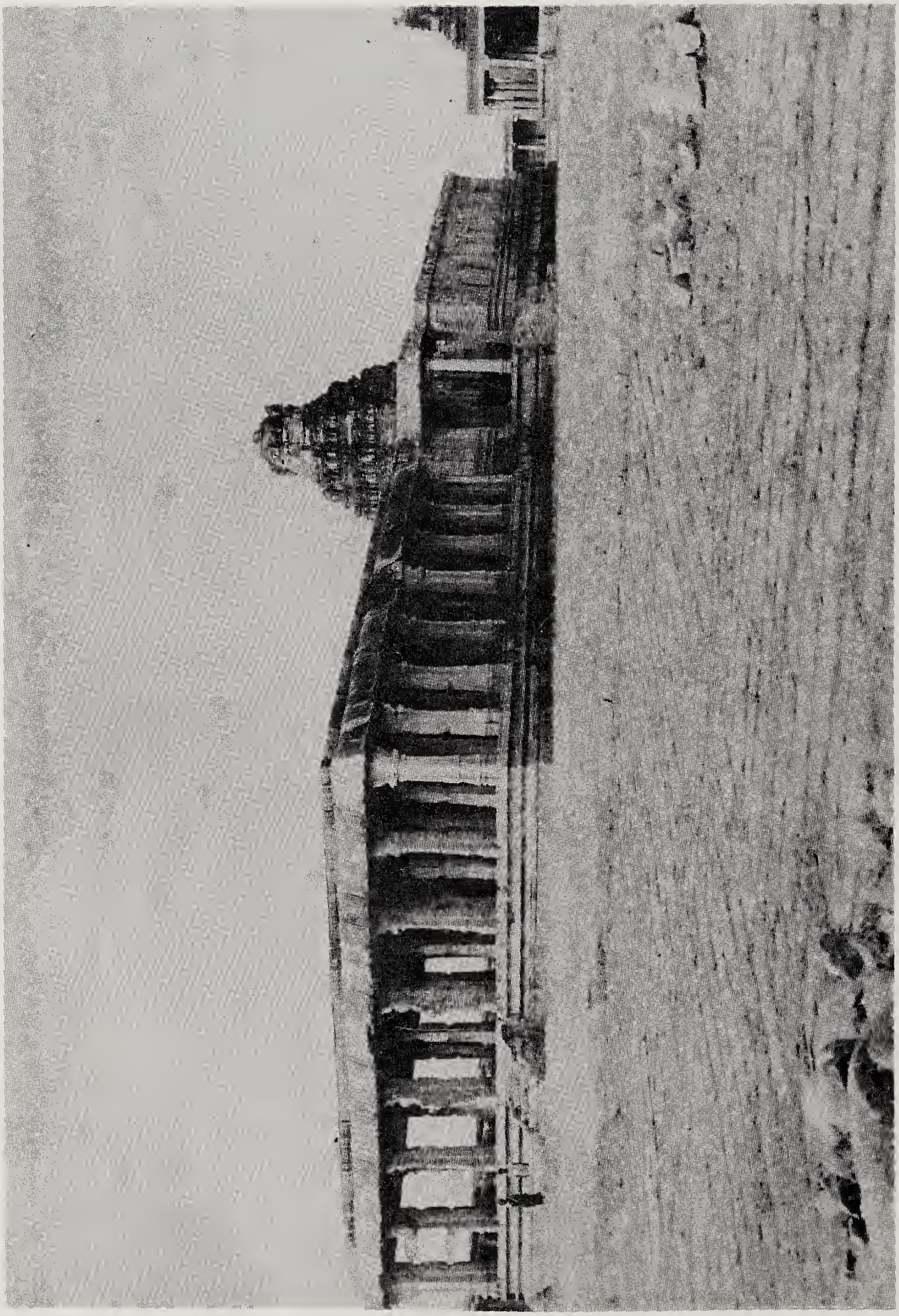


Lotus-maḥal. See. p. 35

Elephant-stables. *See p. 38*

PLATE V

PLATE VI



Paṭṭābhirāma temple. See p. 41

Lakshmī-Narasiṁha. *See p. 45*

PLATE VIII

Sāśivekāḷu Gaṇeśa. See p. 48

PLATE IX

Hemakuṭa : group of temples. See p. 49

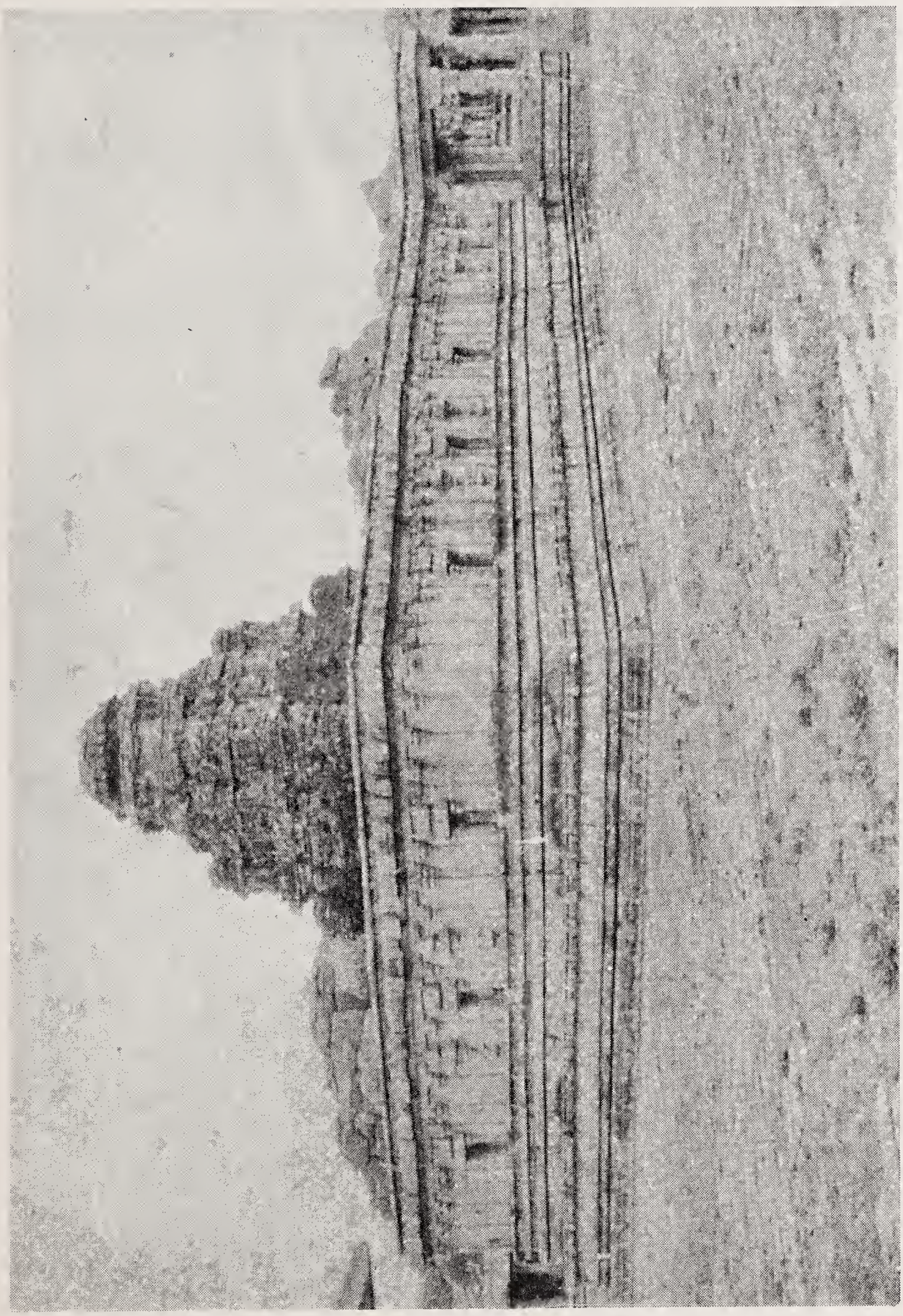
PLATE X

Hemakuṭa : Kampila's Trikūṭāchala temple. See p. 49

Virūpāksha temple : gopura. *See p. 52*

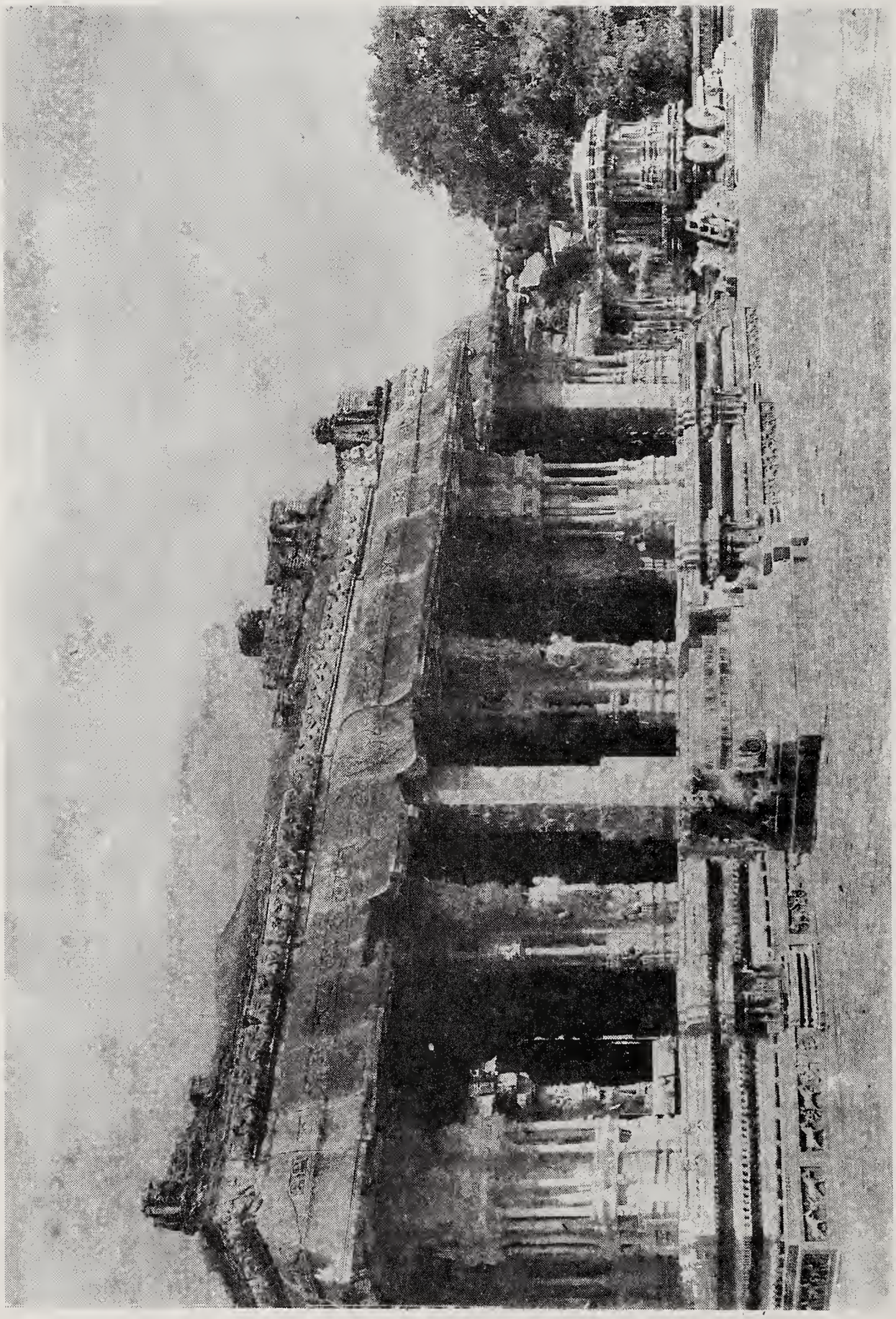
PLATE XII

Virūpāksha temple : paintings. *See p. 54*



Viṭṭhala temple : Svāmī sanctum. See p. 62

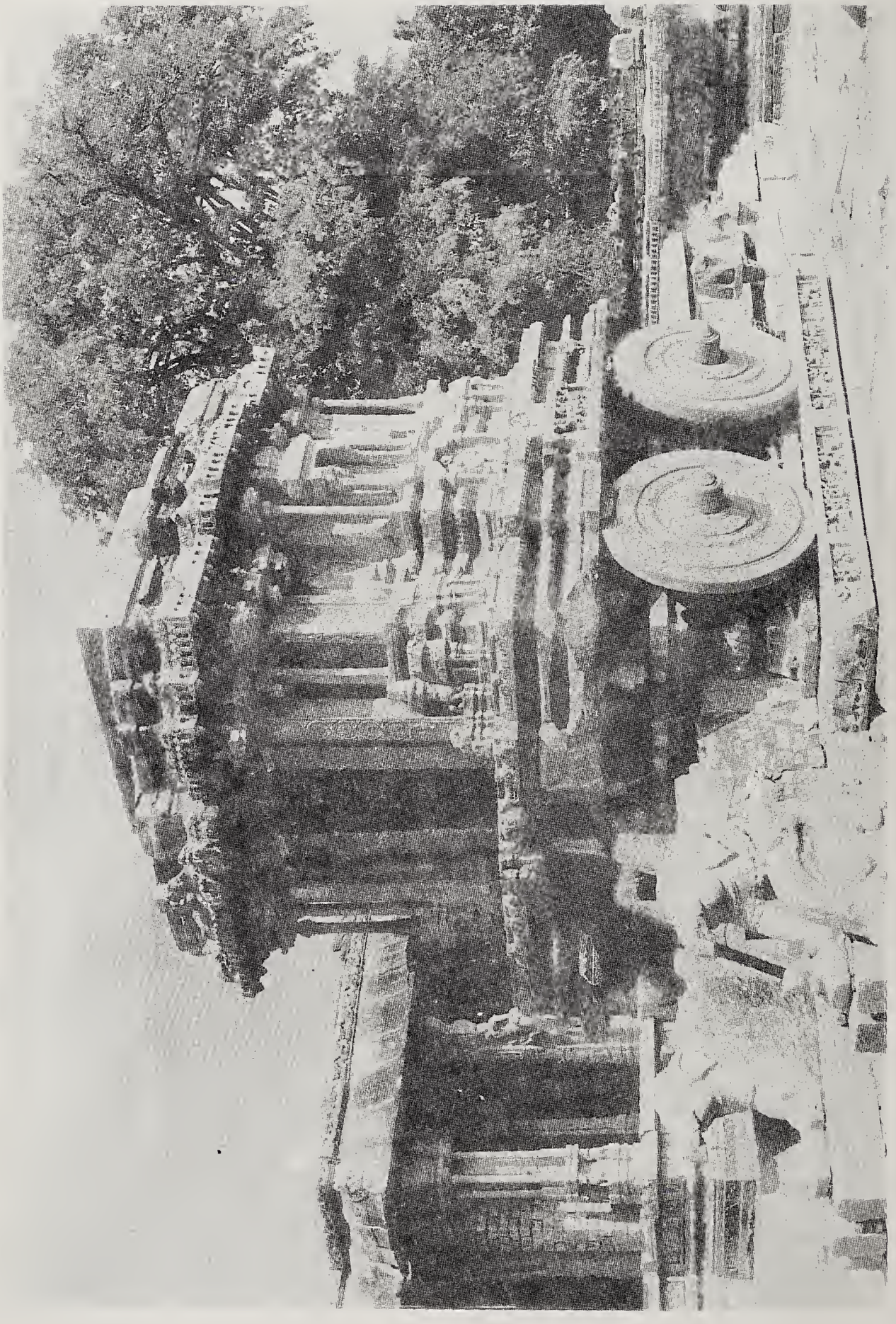
PLATE XIV



Viṭṭhala temple : Mahā-maṇḍapa. See p. 62

Viṭṭhala temple : pillars in the mahā-maṇḍapa. *See p. 63*

PLATE XVI



Viṭṭhala temple : stone ratha. See p. 65

(ix) Paṭṭābhirāma temple

This temple (pl. VI) is about 0·8 kilometre to the east of Kamalapuram. Though it contains two inscriptions of Achyuta, its date is not clearly determinable. The various parts of the temple-complex are contained within a large rectangular enclosure (163·7 m × 93 m). The god's sanctum with its axial *maṇḍapas* is situated in the centre of the courtyard. A pillared colonnade runs along the inside of the wall round the courtyard. The tall five-storeyed east *gopura* is in a bad state of preservation.

The east-facing Svāmi sanctum is a *tri-tala vimāna* with an *antarāla, ardha-maṇḍapa* and *mahā-maṇḍapa*. The large and square *mahā-maṇḍapa* is a finely-proportioned seven-aisled structure with tall and slender composite pillars of various types. To the east of the *ardha-maṇḍapa* is the usual covered *pradakshiṇa-prākāra* enclosing the *garbha-gṛiha* and *antarāla*. The walls of the covered *prākāra* are about 7·6 metres high. The brick superstructure of the sanctum-*vimāna* has the usual arrangement of *karṇakūṭas, pañjaras* and *śālās* and a circular *grīvā* and a circular *śikhara*. The east-facing Amman shrine is a *dvi-tala vimāna* with a *śāla-śikhara* running north-south. The *kalyāṇa-maṇḍapa* of the temple is to the south-east and is similar in style to the *mahā-maṇḍapa*.

The Paṭṭābhirāma temple, which is as large as the more ornate and grandiose Viṭṭhala temple, is also as impressive as the latter, though it is simpler and less ornate.

D. From Kamalapuram Towards Hampi

(i) Octagonal water-pavilion and Bhojana-śālā

Starting from Kamalapuram the visitor on his way to Hampi can see a number of monuments along

the road. The first object to attract our attention is the octagonal water-pavilion, about 0·4 kilometre from the Queen's bath. It is a large open octagonal *maṇḍapa* with large four-centred arches springing from heavy square pillars. Originally the building seems to have had much ornate stucco decoration. The roof has a low octagonal dome. There is a deep octagonal fountain-basin in the centre of the building and to the south of the basin is a massive monolithic trough. The ceiling of the pavilion consists of small domes with lotus-motifs and vaults, alternating. The central ceiling is a large low irregular octagonal dome which perhaps had a very ornate lotus motif originally. Outside the pavilion may be seen remnants of earthen water-pipes which were used for supplying water to the building.

The so-called Bhojana-śālā is to the east of the pavilion and on the opposite side of the road. It has a channel, about one metre wide and 0·6 metre deep, running from east to west for about 23 metres and then turning north-west and running to a length of about 7·7 metres. The channel is lined with granite slabs. On either bank of the channel is a row of green chlorite slabs set horizontally with circular shallow depressions, large and small dishes for taking food.

(ii) Large underground temple

Proceeding further along the road one reaches this large Śiva temple. It is to the west of the Danaik's Enclosure. It faces east and is much below the present ground level. The temple is much dilapidated. The large and wide two-tiered *gopura* on the east has no superstructure extant. The main sanctum has many axial *maṇḍapas*. The easternmost of these is a pillared seven-aisled *mahā-maṇḍapa* with a tall and tapering

dīpa or *dhvaja* (?) *stambha* protruding through its roof top.

To the north and south of the *maṇḍapa* are the remnants of corridor with pillars of the heavy early cubical type as in the Gāṇigitti temple and elsewhere. The floor of the *mahā-maṇḍapa,* the other axial *maṇḍapas* as well as the main sanctum, are under water. The *mahā-maṇḍapa* leads to the three-aisled *ardha-maṇḍapa,* the large cubical pillars of which are also of an early type, with cubical base, octagonal shafts, a thin pointed *kumbha,* large *idaḷ* and *palagai* and bevelled cross-corbels. Beyond the *ardha-maṇḍapa* is a covered *prākāra* enclosing the *garbha-gṛiha* and *antarāla.* The *prākāra* pillars are also of the early type.

The Amman sanctum, to the north-west of the god's shrine, is a plain and dilapidated structure. The *kalyāṇa-maṇḍapa* at the south-west corner of the temple is an ornate one in the typical Vijayanagara style. The *maṇḍapa* has a large broken loose slab containing an inscription which records a grant to the temple of Prasanna Virūpāksha by Kṛishṇadeva Rāya on the occasion of his coronation.[1] It may be inferred from the inscription that the deity of the temple was originally named Prasanna Virūpāksha. On grounds of style, the main parts of this temple with its many early features may be assigned to the fourteenth century.

Leaving the underground temple and proceeding northwards, the visitor may see the gigantic natural arch formed of two huge boulders. Such arches are popularly known in the Bellary region as Akka-taṅgi-guṇḍu (the sister-boulders).

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[1] *Annual Report on South Indian Epigraphy,* 1907, no. 500.

(iii) Uddhāna Vīrabhadra temple

About half a kilometre further north is one of the few temples where worship is still carried on. The priests here are Liṅgāyats. The Vīrabhadra image is a large four-armed one (3·6 m high) holding the arrow, *khaḍga* (sword), bow and shield. A small figure of Daksha stands to the right of the god. An inscription records that the image of Mudu Viraṇṇa by Daḷavayi Jangamayya, (i.e., Vīrabhadra) was set up in this temple in AD 1545.[1] A unique *liṅga*, known locally as *sarvāṅga-liṅga*, is also seen in the temple.

(iv) Chaṇḍikeśvara or Chaṇḍeśvara temple

This temple faces east and is opposite the Uddhāna Vīrabhadra. Its name appears to be a mistake since all available evidence point to its being a Vaishṇava temple. It is a typical Vijayanagara structure with an open *mahā-maṇḍapa* having *yāli* and other composite pillars. Most of the reliefs on the facets of the pillars have Vaishṇava themes. The door-jambs of the *ardha-maṇḍapa* and *antarāla* have Vaishṇava *dvāra-pālas*. The Svāmi sanctum is a *tri-tala vimāna* with a circular *śikhara*. The empty and ruined *garbha-gṛiha* (now open to the skies) has a *pīṭha* carved with the figure of Garuḍa in *añjali*. The Amman shrine is in the same style and is a *dvi-tala vimāna* with a *śāla-śikhara*. A pillared cloister runs round the two sancta.

A long covered pillared colonnade running to the west of the Vīrabhadra temple might originally have been a part of a bazaar or an *anna-chhatra* (feeding

[1] *Annual Report on South Indian Epigraphy*, 1889, nos. 36 and 37.

house). Just a few metres to the north of the Chaṇḍikeśvara temple the road crosses the Turuttu (swift) channel. This irrigation-channel, remarkable for its length and swiftness, was probably made by Bukka II.

(v) Image of Lakshmī-Narasiṁha

This huge monolith (pl. VII), about 6·7 metres high, stands within a walled enclosure at a short distance to the west of the road. Though of great size, it is a carefully carved and well-finished icon. It is a four-armed seated figure, but all the arms are now broken. There is a large seven-hooded *nāga* above the head. Originally there was a figure of Lakshmī seated on the left thigh. The deity is seated below a *makara-toraṇa* springing from two ornate pilasters. The image was one of the last additions of Kṛishṇadeva Rāya to Vijayanagara, as an inscription[1] states that Kṛishṇadeva Rāya made a grant in AD 1528 to the temple of Lakshmī-Narasiṁha which he had built and that the deity was made out of a single granite boulder by a Brāhmaṇa. Though now badly mutilated, the statue is still one of the most striking objects in Vijayanagara.

(vi) Śiva temple

Next to and on the left of Lakshmī-Narasiṁha statue is a small single-chambered Śiva temple containing an enormous *liṅga* (about 3 m high) with the part of its base permanently under water.

(vii) Sarasvatī temple

Due south-east of the Narasiṁha statue, on the east side of the road, is a north-facing shrine, now

[1] *Annual Report on South Indian Epigraphy,* 1889, no. 34.

called the Sarasvatī temple. It is built in a coarse style and has an empty *garbha-gṛiha, antarāla* and an open *ardha-maṇḍapa.* The brick parapet of the superstructure has many mutilated stucco figures including a large group (1·5 m high) with crawling Kṛishṇa. Originally the temple as perhaps a Vaishṇava shrine. A bas-relief on a boulder, to the east of the temple depicts a two-armed seated *Devī,* holding a palm leaf in her hands. It is perhaps a representation of Sarasvatī.

(viii) Kṛishṇa temple

This is to the north of the image of Narasiṁha. It has an inscription of Kṛishṇadeva Rāya, dated AD 1513[1] recording that an image of Bāla-Kṛishṇa, which he had brought from a temple in Udayagiri, was enshrined in a *maṇḍapa* in this temple. This large and ornate east-facing temple-complex is built in typical Vijayanagara style. A large open *prākāra* with high walls contains the Svāmi and Amman sancta and many subshrines. The main sanctum-group contains the usual typical arrangement of an open *mahā-maṇḍapa,* an *ardha-maṇḍapa* and a covered *prākāra* running round the *garbha-gṛiha* and *antarāla.* One of the pillars in the *ardha-maṇḍapa* is noteworthy, as all the ten *avatāras* of Vishṇu including the rare form of Kalki are carved on it. Kalki is depicted as a seated figure with a horse's head. The *garbha-gṛiha* and *antarāla* have an ornate and well-finished exterior with fine bas-reliefs. The sanctum is a three-storeyed *vimāna* with a circular *śikhara,* much dilapidated. The Amman shrine is to the north-west of the Svāmi sanctum, and both have *śāla-śikharas.*

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[1] *Annual Report on South Indian Epigraphy,* 1889, nos. 25 and 26.

The Kṛishṇa temple is interesting for the numerous sub-shrines it contains. One of these in the south has many stucco figures of Subrahmaṇya seated on a peacock. The presence of a Subrahmaṇya shrine in a Kṛishṇa temple is rather unique. The three *gopuras* of the temple—east, south and north—are much dilapidated. The large east *gopura* has only a part of its superstructure existing. Its west face contains many fine stucco figures of warriors with shields and spirited horses and elephants. This probably represents a war-scene connected with the Orissan campaign of Kṛishṇadeva Rāya.

(ix) Sāśivekāḷu and Kaḍalekāḷu Gaṇeśa-images

Beyond the Kṛishṇa temple there are two huge stone images of Gaṇeśa on the slope of the Hemakuṭa hill. One is the Sāśivekāḷu Gaṇeśa (pl. VIII), about 2·4 metres high and ironically named the Sāśivekāḷu or mustard seed'. The god is seated in a large and open *maṇḍapa* with plain rough square pillars. The right hands hold the *ankuśa* and broken tusk, while the upper left holds a looped *pāśa*. The lower left hand and the trunk are broken. Nearby is the other monolith called in the same vein, the Kaḍalekāḷu (gram) Gaṇeśa. The huge seated god, carved in the round out of a massive boulder, is about 4·5 metres high and is housed in a large shrine with a fine open pillared *maṇḍapa* in front. The tall, slender and graceful pillars are of the ornate cubical Vijayanagara type with solid early *pushpa-podigai* corbels. The *maṇḍapa* is singularly classical in its architectural proportions and has been admired by many architects and critics. The temple also forms one of the important vantage points from which a good and picturesque view could be had of the Hampi monuments.

(x) Vishṇupāda

To the right of the Sāśivekāḷu Gaṇeśa is a small shrine-chamber built above two foot-prints with an encircling *nāga* carved on the sheet-rock. It is commonly known as Vishṇupāda. Inscriptions of foot-prints encircled by a *nāga* occur in many places in Vijayanagara, especially along the banks of the Tungabhadra. Their significance is not clear.

(xi) Temples on the Hemakuṭa hill

The sacred Hemakuṭa hill is dotted with numerous shrines (pl. IX) and *maṇḍapas*, the most interesting being a group of temples in the early style on the northern slope of the hill. Access to the group is by way of a large east-facing gateway which is reduced to its base. Entering the gateway and proceeding westwards the visitor can see a group of fine early temples, mostly of the *trikūṭāchala* plan and facing north. Their neat superstructures are of the peculiar stepped pyramidal variety. Most of the temples do not have any icons in the sanctum. The characteristic features of these temples are three shrines facing east, west, and north; a common *ardha-maṇḍapa*; a front porch; walls with large rectangular slabs neatly dressed and fitted with a central horizontal band; heavy early cubical pillars with large corbels; and stepped pyramidal superstructures of stone with square domical *śikharas*.

The easternmost temple is towards one's left and is a *trikūṭāchala*, typical of the series. The main shrine faces north with two others on the sides facing east and west. The second *trikūṭāchala* shrine (pl. X) on the east has an inscription recording that Vīra Kampiladeva, son of Mummaḍi Siṅgeya

Nāyaka, built the Śivālaya and installed in it three *liṅgas*.[1] This epigraph evidently refers to the famous Kampili chief (first quarter of the fourteenth century AD) who resisted the onslaught of the Muslims.

Proceeding further towards the north-west, one comes across another *trikūṭāchala* shrine facing east. It is the most ornate of the temples on the Hemakuṭa hill. Its walls have square pilasters. The three-storeyed superstructures of the three shrines are fashioned in the southern manner with *karṇakūṭas*, *pañjaras* and *śālas* in the first *tala*. The door-jambs and lintels of the temple have interesting bas-reliefs on them, such as dancing Gaṇeśa, dancing *Devī*, a fine carving of two elephants holding a pot and flower above a round lotus medallion, and men with long plaited hair blowing conches. Judging from the numerous sculptures of Gaṇeśa occurring in this temple it is evident that the temple was perhaps dedicated to that deity.

To the north-east of the above temple is a well-finished double-shrined stone temple facing east. It is also in the same early style as the temple built by Kampila. It probably belongs to the early Vijayanagara period. Almost abutting this temple is another small one to the north, at a lower level. It is also a stone structure with a *tri-tala vimāna* facing east. It is much worn out and dilapidated. The sanctum-exterior has three bays on each side. The *garbha-gṛiha* and *antarāla* have a continuous moulded *adhishṭhāna* including a short curved *kapota* of an early type with *kūḍus* having a circular centre. The square pilasters are in an early style. The first two *talas* of the superstructure have *karṇa-kūṭas* and *śālas*. The square domical *śikhara* has four worn-out *nāsikās*. Above

[1] *Annual Report on South Indian Epigraphy*, 1935, no. 353.

antarāla is a *śāla-śikhara*. Stylistically the temple may perhaps be assigned to the ninth-tenth century AD.

To the south-east of the above temple and immediately in front of the twin-shrined temple described earlier (p. 49) is a plain small rectangular stone cell (about 3 m × 2·4 m × 6 m) facing north. The early, though coarse, style of the structure reminds one of the Pallava monoliths. The walls are mostly made up of vertical slabs. The slightly curved roll-cornice has small flat *kūḍus* which are now almost completely obliterated. The rectangular *grīvā* supports a *śāla-śikhara* with large *nāsikās*. The *nāsikās* originally seem to have had *siṁhamukha*-finials.

At some distance to the east of this temple is a north-facing temple with a stepped pyramidal *ashṭatala vimāna* with the usual characteristics found in these early temples.

The group of temples described above are clearly of Śaiva origin and judging from their style appear to date from about the ninth to the early fourteenth century AD. Thus they form one of the earliest group of structures on the site of Hampi.

Proceeding some distance due southwards along the Hemakuṭa hill one comes across another group consisting mostly of small stone shrines facing different directions. Stystically they also seem to be early structures. Among these is an east-facing shrine, now known as the Prasanna or Mūla Virūpāksha. It has a *garbha-gṛiha, antarāla* and *ardha-maṇḍapa* with pillars of the early cubical type. The sanctum contains a *liṅga*. The low superstructure consists of five dented diminishing tiers. The two lowest tiers are slightly projected over the *antarāla*. The temple is under worship.

To the south of the Prasanna Virūpāksha is a slightly larger temple facing north and of the same

type but much dilapidated. Behind the Prasanna Virūpāksha is a small chamber with an image (3·6 metre high) of Āñjaneya. This is known as the Prasanna Āñjaneya temple. Behind this temple is a large artificial tank. Two inscriptions on the rock here are dated AD 1398 and record that Virūpāksha Paṇḍita and his brother constructed a temple of Virūpāksha and dug a tank to the left of the temple.[1] It is not clear whether the temple mentioned in the epigraphs is that of the Prasanna Virūpāksha or the bigger but mutilated one to its south.

The rock round about here contains many rock-cut *liṅgas*. An inscription[2] on a rock here records the setting up of a lamp-pillar in the temple of Jeḍeya Śaṅkaradeva by Bukkayave, the queen of Harihara II in the year AD 1397.

(xii) Virūpāksha temple

The Virūpāksha or Pampāpati temple has been considered throughout centuries to be the most sacred of the temples at Hampi. Pampāpati means either the lord of Pampā, the daughter of Brahmā or the lord of the Pampa-*tīrtha*. The Tungabhadra here is known as the Pampānadī. The Pampāpati temple is situated in picturesque surroundings on the southern bank of the Tungabhadra, immediately to the north of the Hemakuṭa hill. The various parts of the temple-complex are within a long rectangular enclosure divided into two large courts. The lofty eastern *gopura* (pl. XI) gives access to the outer court, while a smaller inner east *gopura* leads to the inner court containing the main

[1] *Annual Report on South Indian Epigraphy,* 1935, nos. 351 and 352.

[2] *Annual Report on South Indian Epigraphy,* 1907, no. 501; 1935, no. 350.

vimāna with its numerous subsidiary shrines. From the account left by Paes, who visited Vijayanagara in AD 1520, it may be inferred that the temple-complex had assumed its present form even by about the time of his visit. The temple faces east and overlooks the long and broad Hampi bazaar with the dilapidated remains of many ancient *maṇḍapas* and two-storeyed stone buildings on either side. The lofty east *gopura*, the main entrance to the temple, is a well proportioned nine-storeyed structure 52 metres high with the usual two-tiered stone base and a superstructure in brick. In the *gopura*-chamber are a few early-type heavy square pillars with bands of scroll-decoration at the base and flat carved slabs in place of the corbels. From literary evidences it may be inferred that the *gopura* was probably built by Proluganṭi Tippa, an officer of Deva Rāya II (AD 1422-46).[1] It was later repaired by Kṛishṇadeva Rāya in AD 1510.[2]

From the east *gopura* one enters the large outer court (78 m × 51 m) containing many sub-shrines and a large number of *maṇḍapas* including what are termed the Phalapūjā *maṇḍapas*. The so-called old Phalapūjā Maṇḍapa at the south-west corner of the court is in Vijayanagara style with composite pillars, while the new Phalapūjā Maṇḍapa at the north-west, although so named, has earlier styles of pillars.

An interesting feature is that a narrow channel of the Tungabhadra flows along the terrace of the temple, then descends to the temple-kitchen and finally flows through the outer court.

The small three-storeyed inner east *gopura*, named after Kṛishṇadeva Rāya forms the entrance to the

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[1] K. A. Nilakanta Sastri and N. Venkataramanayya, *Further Sources of Vijayanagara History*, III (Madras, 1946), p. 46.

[2] *Annual Report on South Indian Epigraphy*, 1889, no. 29.

inner court. It was built by Kṛishṇadeva Rāya about AD 1510.[1] The inner court has a pillared cloister along the four sides, with a number of sub-shrines, while the main sanctum of Virūpāksha with its axial *maṇḍapa* is situated in the central part of the court and faces east.

The sanctum of Virūpāksha has in front an *antarāla,* an *ardha-maṇḍapa* and a large *mahā-maṇḍapa* which is referred to in inscriptions as the *raṅga-maṇḍapa*. This *raṅga-maṇḍapa* is a highly ornate Vijayanagara structure built by Kṛishṇadeva Rāya in about AD 1510.[2] It is a five-aisled *maṇḍapa* with various types of composite pillars. The sixteen pillars of the central rectangle have rampant *yālis* with chains hanging from their mouths, *makaras* below their feet, and riders, on their backs. *The maṇḍapa* is of considerable height with the roof of the central aisle raised up further as a clerestory. On all the four sides, along the beams of the clerestory and above there had been originally friezes with many figures in bas-relief. But at present they are mostly hidden behind large modern painted stucco groups. The ceiling of the *raṅga-maṇḍapa* is noted for its numerous panels of Vijayanagara paintings. The figures depicted include sage Vidyāraṇya going in procession. Arjuna shooting the *matsya-yantra* to win the hand of Draupadī, the Daśāvatāras, the Dikpālas, Śiva as Kāmadahanamūrti, Tripurāri (pl. XII) and Kalyāṇasundara. The panels are in a fair state of preservation and are noteworthy as one of the few remaining original specimens of Vijayanagara painting.

To the west of the *raṅga-maṇḍapa* is the *ardha-maṇḍapa*, the entrance to which is flanked by a fine pair of

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[1] *Annual Report on South Indian Epigraphy,* 1889, no. 29.

[2] *Annual Report on South Indian Epigraphy,* 1889, no. 29.

huge four-armed *dvārapālas* of granite, about 2·7 metres high. Stylistically the *ardha-maṇḍapa* is also a Vijayanagara structure, with its exterior walls decorated with many bas-reliefs as in the Hazāra Rāma temple and with a multi-petalled lotus motif in the central ceiling.

The *garbha-gṛiha* is enclosed by a narrow covered *pradakshiṇa-prākāra*. The exterior of the *prākāra*-walls is finished in a coarse style. The sanctum is a *tri-tala vimāna* with a square domical *śikhara* and a large central *stūpī* with four smaller *stūpīs* at the corners. The walls of the *garbha-gṛiha* are made of large plain neatly-dressed slabs. The sanctum enshrines the well-known Virūpāksha-*liṅga*.

There is a large number of subsidiary shrines in the inner court including those of the Mukti-Narasiṁha, Pātāleśvara and Náva Durgā. In the Sūryanārāyaṇa shrine there is a southern form of the deity. The Mukti-Narasiṁha shrine nearby has a small seated deity. The image is a fine specimen of Chālukyan sculpture. Next to it is the Tārakeśvara shrine with a small figure of Śiva with Pārvatī seated on his lap. Near the south-west corner of the court is a Sarasvatī shrine with a small and graceful blackstone image of a two-armed seated *Devī* playing on a *vīṇā*. The figure is surrounded by an ornate *prabhāvali* with pierced stonework. The icon is in the Chālukyan style.

The western corridor contains a much worn-out black-stone figure of a six-armed Mahishamardinī. Behind the west corridor of the temple is a small shrine dedicated to sage Vidyāraṇya, and said to have been built by Harihara II (AD 1377-1404).[1] The north

[1] The image enshrined here at present is a modern one. Stylistically the shrine appears to be older than the time of Vidyāraṇya. Probably the older existing building was made use of to enshrine the image of the sage.

corridor contains two of the earliest extant structures of the temple, namely, the Pārvatī and Bhubaneśvarī shrines. Both have the highly ornate and decorated black-stone pillars of the lathe-turned type, carved ceilings and wide door-jambs with elaborate pierced cut-work, characteristic of the Later Chālukyan period. On grounds of style the two shrines may be assigned to about the twelfth century AD.

The tall five-storeyed north *gopura,* known as the Kangiri Gopura, is ornamented with many decorative pilasters.

Facing the Virūpāksha temple is the broad Hampi bazaar (about 10·6 m wide and 732 m long), one of the important thoroughfares in the ancient city of Vijayanagara. Even in its ruined state it still impresses the visitor. At the eastern end of the bazaar is a large two-storeyed *maṇḍapa* with twelve well-carved and polished black stone pillars of the Later Chālukyan lathe-turned type. Behind the *maṇḍapa* is a huge but rather coarsely-carved Nandi.

(xiii) Temples north of the Virūpāksha temple

To the north of the north *gopura* of the Virūpāksha temple there are about twenty shrines around the Manmatha Gundam tank. Most of them are small shrine-chambers with an *antarāla* and a pillared porch. They are much dilapidated, and many of them are only partly visible above the ground. Some of the shrines appear to be similar to those on the Hemakuṭa hill. Two have mixed south Indian and Chālukyan features and are probably among the earliest of the temples at Hampi. Of the two, one is a Durgā or Chāmuṇḍeśvarī shrine still under worship. It faces east and is of moderate size. This stone structure

has a *grabha-gṛiha, antarāla* and an open *ardha-maṇḍapa.* The exterior is much worn-out. The walls of the *garbha-gṛiha* have early type of square pilasters, small slightly-curved early cornices with flat *kūḍus* and *deva-koshṭhas* with a curved *toraṇa* above and a large uncarved block behind. The *tri-tala vimāna* has *karnakūṭa, pañjaras* and *śālas* in the first *tala,* while the second has only decorative pilasters. A square *grīvā* supports a square domical *śikhara.* Above the *antarāla* is a well-rounded *śāla-śikhara* covered with plaster. This does not seem to have formed a part of the original construction. The *ardha-maṇḍapa* is larger than the *garbha-gṛiha.* The four large central pillars are of an early cubical type and have a peculiar semi-bulbous capital in place of *palagai,* and bevelled cross-corbels. The outer pillars are variants of the same type. The ceiling consists of large straight sloping slabs. The parapet above appears to have had many figures of Nandi. The *maṇḍapa* contains a large and boldly-sculptured Hoysala crest showing the ancestral hero Sala killing the lion. A large well-dressed inscribed, slab built into one of the side walls of the *ardha-maṇḍapa* records of gift to the Virūpāksha temple of Hampi by the wife of a Kurugodu chief of the Kuntala country in AD 1199.[1] The deity enshrined in the sanctum is a large standing eight-armed *Devī* (1·92 m high). The smiling goddess, with a *karaṇḍa-mukuṭa* and large round ear-rings, holds in her right hands a ring-like *chakra,* arrow, *khaḍga* and a long *śūla* which is striking Mahishāsura, while three of the left hands hold the *śaṅkha,* bow and round *kheṭaka* (shield). The fourth left hand is depicted as pulling out the tongue of Mahishāsura. The right foot is placed

[1] *Annual Report on South Indian Epigraphy,* 1889, no. 31.

firmly on the ground and the left is placed on the back of the Mahisha. To Devī's right is her mount, *siṁha,* at the base. The head of Mahisha is turned towards the *Devī.* A scroll-*toraṇa* surrounds the whole image. On the whole the Durgā shrine may be assigned to the ninth-tenth century AD on grounds of style.[1]

The dilapidated temple to the left of the Durgā shrine is similar to it in style and features. It is also a *tri-tala vimāna* with a brick superstructure. The square domical *śikhara* is decorated with large *nāsikās.* The exterior walls have roll-cornices with *kūḍus.* The *kapota* of the lintel above the *garbha-gṛiha* door contains fine floral *kūḍus* of the early Chālukya type which rather resemble Pallava specimens. Considering the presence of numerous early features the temple may be assigned to about the same period as the Durgā shrine.

E. Along the bank of the Tungabhadra

(i) Kodaṇḍarāma temple

Leaving the Hampi bazaar and following a foot-path which winds pleasantly along the bank of the Tungabhadrā, the visitor reaches the Kodaṇḍarāma temple standing opposite the Chakratīrtha which is considered the most sacred bathing-ghat in the river. The rectangular *garbha-gṛiha* of the temple, which faces north, contains large standing figures (4·5 m high) of Rāma, Sītā and Lakshmaṇa carved in high relief on a natural boulder. The front *kalyāṇa-maṇḍapa* is ornate. Near the Kodaṇḍarāma temple is a temple

[1] The absence of the *śukanāsikā* and the similarity of many features to the Pallava and southern schools also indicate an early date for the construction of the Durgā shrine.

locally attributed to Sūryanārāyaṇa. The deity here is Sudarśana in the shape of a human figure with sixteen hands. Close by is a shrine containing the figure of a Hanumān within a circular *yantra*, known as Yantrodhāraka Āñjaneya. There are many fine bas-reliefs of Anantaśayana carved on natural rock in the vicinity.

(ii) Achyuta Rāya temple

At some distance to the north-west are the ruins of a long street once famous as Achyutāpēṭe but now known as the Soolai bazaar. At its southern end is the large Achyuta Rāya temple contained within two *prākāras*. It was built in the reign of Achyuta Rāya (AD 1530-42) and the deity appears to have been called Tiruvengaḷanātha, according to an inscription.[1] The temple-complex faces north. The outer *prākāra* has a lofty *gopura* on the north, while the inner one has three *gopura* on the east, west and north. Pillared corridors run along the interior of both the *prākāra*-walls. The large *kalyāṇa-maṇḍapas* to the west of the two north *gopuras* are much dilapidated. The inner courtyard contains the sancta of the god and goddess. Attached to the god's sanctum are an *antarāla, ardha-maṇḍapa* and a large and ornate *mahā-maṇḍapa* in typical Vijayanagara style. There is also the characteristic covered *pradakshiṇa-prākāra* round the *grabha-gṛiha* and *antarāla*. The superstructure of the sanctum is much dilapidated and the upper portions are not extant. The Amman shrine, to the south-west of the god's sanctum has a *garbha-gṛiha, antarāla* and a pillared *ardha-maṇḍapa* having the characteristic feature of a side-shrine facing east.

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[1] *Annual Report on South Indian Epigraphy*, 1904, no. 16.

(iii) Matanga-parvatam

This sacred hill is at some distance to the south-west of the Achyuta Rāya temple. On the top of the steep hill there is the temple of Vīrabhadra with many subsidiary shrines and *maṇḍapas*. A fine panoramic view of the surrounding country can be had from the summit of the hill.

(iv) Varāha Perumāḷ temple

Returning along the Soolai bazaar the visitor reaches a dilapidated Varāha temple at the northern end. Though locally known as the Varāha Perumāḷ temple, it was most probably of Śiva temple.

(v) Rāma temple

This east-facing temple is practically the only Vaishṇava shrine at Hampi in the so-called Kadamba style with a characteristic stepped pyramidal superstructure. It was wrongly referred to by earlier writers as a Jaina temple near the river. The bas-reliefs on the temple include the elephant, *garuḍa*, Gajalakshmī, Hanumān and Vaishṇava *dvārapālas*. In front of the temple is a tall *dīpa-stambha*.

Opposite it is Sugrīva's Cave where Sugrīva is said to have kept Sītā's jewels in safety. On the left is a sacred pool called Sītā-sarovar. Nearby there are the remains of an old ruined stone bridge across the Tungabhadra, An inscription states that the bridge was built in AD 1383 by Kampabhūpa the son of Harihara.[1]

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[1] *Annual Report, Mysore Archaeological Survey,* 1920, p. 35; *Annual Report on Indian Epigraphy,* 682, of Apx. B of 1958-59.

(vi) King's balance

Proceeding eastwards one reaches the monument popularly known as the King's balance. It is to the south-west of the Viṭṭhala temple and is said to be a structure intended for *tulāpurusha-dāna* for weighing the king against precious gems and metals during auspicious occasions like a coronation. It consists of two lofty carved granite pillars supporting a stone beam provided with three hoops on the underside. One of the pillars has a bas-relief depicting a king and two queens, possibly Kṛishṇadeva Rāya and his consorts.

(vii) Stone bridge

There are remnants of an old stone bridge laid across the river Tungabhadra by Kampabhūpa, brother of Harihara II, in the fourteenth century AD.

(viii) Rāya-gopura

To the left of the King's balance is the ruined base of the large and ornate Rāya-gopura, with many bas-reliefs on the tall pillars forming its door-jamb. As the Viṭṭhala temple is to the south-west of this *gopura* it is not unlikely that once it formed a part of this large temple-complex.

(ix) Vishṇu temple

To the north-west of the Viṭṭhala temple is a small but neat Vishṇu temple with large inscriptions on its walls stating that this temple of Tirumangai Āḷvar[1]

[1] One of the famous Vaishṇava saints and hymnists of south India.

was built by Sadāśiva Rāya in AD 1556.[1] Facing east it consists of a *garbha-gṛiha, antarāla* and a pillared *ardha-maṇḍapa* with two-side-porches. The pillars are of the ornate cubical Vijayanagara type.

(x) Viṭṭhala temple

The most magnificent of the religious edifices at Hampi, the Viṭṭhala temple stands on the southern bank of the Tungabhadra and may be reached from the west by walking on from Hampi bazaar along the river bank, or from the east through the Talarigattu Gateway. The existence of the temple may be traced at least to the time of Devarāya II[2] (AD 1422-46). Though the general opinion is that the temple was neither finished nor consecrated, epigraphic and literary evidences show that it remained in worship at least till the time of the battle of Rakshasi-Tangdi. The Viṭṭhala temple portrays the high watermark of perfection of the Vijayanagara style, and one may well say that there is no other building which could stand comparison with it in florid magnificence.

The temple stands in a large rectangular enclosure (164 m × 94·5 m). The three lofty Vijayanagara *gopuras* on the east, north and south sides are now dilapidated. Of these the south *gopura* is the most ornate. Along the interior of the enclosing wall ran a pillared colonnade. The enclosed courtyard contains in the centre the god's sanctum (pl. XIII) with its axial *maṇḍapas* and around it the Amman sanctum, the

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[1] *Annual Report on South Indian Epigraphy,* 1889, no. 51.

[2] Proluganṭi Tippa, a commander of Devarāya II is said to have added a *bhoga-maṇḍapa* to the temple. K. A. Nilakanta Sastri and N. Venkataramanayya, *Further Sources of Vijayanagara History,* I (Madras 1946) p. 109 and III, pp. 46-47.

kalyāṇa-maṇḍapa, an *utsava maṇḍapa,* a hundred-pillared *maṇḍapa* and a stone *ratha* (car). Originally there was a lofty *dīpa-stambha* (12·2 m high) in front of the east *gopura,* but now it lies on the ground broken in pieces.

The main temple was dedicated to Vishṇu as Viṭṭhala. Facing east, the sanctum of the god along with its axial *maṇḍapas* forms a long and low structural group, about 7·6 metres in height and 70 metres in length. The group comprises the open *mahā-maṇḍapa,* a closed *ardha-maṇḍapa* with side-porches and a covered *pradakshiṇa-prākāra* enclosing the *antarāla* and *garbha-gṛiha.*

The large *mahā-maṇḍapa* (pl. XIV) has symmetrically recessed sides. It measures 30·5 metres at its greatest length and breadth. The *maṇḍapa* stands on a highly-ornate *adhishṭhāna* (1·5 metres high) with sculptured friezes of horses and warriors and *haṁsas.* At intervals along the base, there are ornate miniature *vimāna*-projections with figures of the Daśāvatāras inside. The standing figure of Kalki is depicted with a horse's head. The steps to the *maṇḍapa* have an elephant-balustrade on the east but those on the north and south have *śuruḷ yāḷis.* A prominent feature of the *maṇḍapa* is the huge and deep *cyma recta* cornice with a continuous frieze of bas-reliefs of deities and other figures. Thick stone rings are at the corners for holding stone chains which are no longer there. Fragments of the original decorative parapet of brick and mortar with niches, niche-figures and *karṇa-kūṭas,* are to be seen here and there.

The *maṇḍapa* contains fifty-six pillars, each 3·6 metres high, forty of which are regularly disposed to form an aisle all round the three sides, while the remaining sixteen form a rectangular court in the centre. Each pillar (pl. XV) is a massive composite sculptural

unit measuring as much as 1·5 metres across and may be termed a monolithic sculptural group. The types of pillars vary according to their position in the *maṇḍapa*. Thus most of the pillars along the outer edges are composite ones with a large number of slender columnettes forming part of the main pillar. The two pillars at the centre of each side are of the *yāḷi* type. In the interior most of the pillars on the south side are of the *yāḷi* type, while those on the north contain various forms of Narasiṁha. Some of the inner pillars on the east contain figures of women, dancers and drummers. The pillars have heavy *pushpa-podigai* corbels. The ceiling of the *maṇḍapa* is divided into sections and carved beautifully with lotus-motifs. Many sections have flat multi-petalled lotus carvings. Those on the north and south are shaped like shallow domes with lotus-petals and bud. A large rectangular ceiling on the east front has a high dome with a pendant lotus but in the middle with sculptured parrots pecking at it. The central court is now roofless. One of its huge roof-slabs, with part of its lotus motif, stands *in situ*, while another lies broken on the ground. Remnants of painted work are seen here and there in the ceiling on the south side of the *maṇḍapa*. The five-aisled *ardha-maṇḍapa* is dilapidated and open to the skies. In one corner of the *maṇḍapa* is a large but broken granite figure of a *dvārapāla*, nearly 2·7 metres high. It is a fine specimen of Vijayanagara sculpture. The *ardha-maṇḍapa* leads to a covered *pradakshiṇa-prākāra* running round the *garbha-gṛiha* and the *antarāla*. The *tri-tala vimāna* of the sanctum is well-finished in an ornate style. The wall of the shrine has ornate *deva-koshṭhas*, large and well-proportioned *kumbha pañjaras* in bold relief and early curved cornice with fine Vijayanagara *kūḍus* along with some earlier type *kūḍus* also. A frieze of *bhūta gaṇas* is above the

deva-koshṭhas. The brick superstructure of the *vimāna* with its domical *śikhara* is now much dilapidated. The *garbha-gṛiha* is now empty except for two *pīṭhas*.

The Amman sanctum has an *antarāla*, a closed *ardha-maṇḍapa* and *mahā-maṇḍapa*. The *ardha-maṇḍapa* has a sub-shrine on the north, facing south. The *garbha-gṛiha* has no superstructure extant. Its exterior is rather plain.

The *kalyāṇa-maṇḍapa*[1] of the temple, to the south-east of the courtyard, is particularly fine and almost surpasses the *mahā-maṇḍapa*. It is also an open pillared *maṇḍapa*, symmetrically planned with deeply recessed sides and is in many ways similar to the *mahā-maṇḍapa*. It has the usual arrangement of various types of composite pillars, balustrades, etc. and beautifully-carved and highly-ornate ceilings. This *maṇḍapa* contains vestiges of original Vijayanagara paintings.

The *utsava-maṇḍapa* to the north-east of the courtyard is similar to the *kalyāṇa-maṇḍapa* in its general style. Abutting the southern wall of the courtyard is a hundred-pillared *maṇḍapa* with three inscriptions in three different languages stating that it was built by Kṛishṇadeva Rāya in AD 1516.[2] The *maṇḍapa* is rather plain.

The stone chariot (pl. XVI) which is in the temple, seldom fails to attract the attention of the visitor. Taking the place of the Garuḍa-shrine which is normally seen in Vaishṇava temples, it houses an image of Garuḍa. All the intricate and delicate details found

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[1] *Annual Report on South Indian Epigraphy*, 1904, no. 13. The inscription recording the construction of a *dolotsava maṇḍapa* in AD 1554, is evidently a reference to the erection of this *kalyāṇa-maṇḍapa* which has provision for putting up a swing (*dolā*).

[2] *Annual Report on South Indian Epigraphy*, 1922, nos. 711, 712 and 713.

in a wooden *ratha* are simulated in this stone car and even its stone wheels revolve. The brick superstructure of the *ratha,* shaped like a *vimāna,* is no longer extant.

(xi) Malyavanta Raghunātha temple

This Vishṇu temple on the Malyavanta hill is to the east of the Talarigattu road. The shrine and its environs are held in great sanctity, though the extant structures date back only to the Vijayanagara period. There is a large five-storeyed *gopura* on the south, and a smaller three-storeyed one on the east. The *gopuras* lead to the open courtyard containing the Svāmi and Amman sancta, a Vijayanagara *kalyāṇa-maṇḍapa* at the south-west corner and other *maṇḍapas.* The main sanctum faces east and has an open five-aisled Vijayanagara *mahā-maṇḍapa,* an *ardha-maṇḍapa* with the usual side-porches and a *garbha-gṛiha* and an *antarāla* enclosed by a covered *prākāra* with plain exterior walls. The Svāmi sanctum is a *tri-tala vimāna* with a circular *śikhara.* The *garbha-gṛiha* and *antarāla* walls are attached to the large natural boulder on which are carved large seated images of Rāma and Sītā with kneeling Hanumān and standing Lakshmaṇa, all cut almost in the round. The image of Rāma has the right hand on the chest with the fingers turned inwards. The Amman shrine to the left of the main sanctum is a *tri-tala vimāna* with a *śāla-śikhara* running north-south. The *ardha-maṇḍapa* of the Amman shrine has a two-storeyed sub-shrine facing south and having a *śāla-śikhara* running east-west.

F. Environs

(i) Anegondi

The ancient and historical town and fortress of Anegondi, which had formed the northern outpost of

Vijayanagara, is now represented by the ruins scattered about the present-day village of Anegondi on the north bank of the Tungabhadra, just opposite Hampi. This area remains almost unsurveyed on account of the difficult nature of the terrain here. The place can be reached from Talarigattu village, which is to the east of the Hampi village, by crossing the river by means of round basket-boats similar to coracles. The ruins consist of the remains of many lines of fortifications and magnificent buildings and temples both in the Chālukyan and Vijayanagara style. The civil buildings include what is known as Kṛishṇadeva Rāya's summer-palace and a palace-building occupied by the rajas of Anegondi who ruled over a small principality around Anegondi after the battle of Talikota.

Of the religious edifices the Huchchappa-maṭha contains ornate black stone pillars of the lathe-turned type, and the Gaṇeśa temple bears exquisitely-worked screens and sculptures which are all fine specimens of the Chālukyan style. The ceiling of the Huchchappa-maṭha has also some paintings which may be dated back to the late Vijayanagara period. Some distance from the village of Ajjunahalli near Anegondi is the Pampā-Sarovar temple with Vijayanagara *maṇḍapas* and *gopuras*. Nearby are natural caverns and caves with Brahmanical sculptures. On the rock surface here are found carved a group of standing Jaina *tīrthaṅkaras* with seated attendants and worshippers on either side. There is also a Jaina temple with twin shrines ascribable to the fourteenth century AD.

(ii) Hospet

During medieval times Hospet, 13 kilometres south west of Vijayanagara, was not only a suburb but also an entrance-gate, as it were, to the imperial city for all

visitors coming from Goa and the west. Around its environs Kṛishṇadeva Rāya created three new townships. The modern town hardly contains any vestiges of its ancient glories or traces of its old fortification-lines. Paes says that the route from Hospet to Vijayanagara was a wide and busy street with a bazaar, many houses and trees. Except for a few ruined shrines and *maṇḍapa*, the bazaar, buildings and even the trees have now disappeared. In some inscriptions the place is called as Tirumaladevi-paṭṭana after the name of one of the queens of Kṛishṇadeva-Rāya.

(iii) Anantaśayanagudi

The visitor who leaves Hospet on his way to Kamalapuram soon reaches the small village of Anantaśayanagudi (about 1·6 km from Hospet), noted for its large and rather uncommon-looking Vishṇu temple. An inscription, dated AD 1524, on the walls of the temple states that Kṛishṇadeva Rāya founded the town of Sale Tirumala Mahārāyapura, (evidently the modern village of Anantaśayanagudi) in honour of his son and that he built here a temple for the god Anantapadmanābha, granted a number of villages for its upkeep and appointed priests of the Vaikhānasa sect for the conduct of worship.[1] From other epigraphs it may be inferred that the temple continued in worship at least till AD 1549 in the time of Sādāśiva.

Facing north, the temple is of colossal proportions and might originally have been a large temple-complex with many minor shrines and *maṇḍapas*, of which only a few are left intact. The extant structures consist of a huge north *gopura* serving as the main entrance and

[1] *Annual Report on South Indian Epigraphy*, 1922, no. 683.

showing many vestiges of destruction by fire. This ruined *gopura,* devoid of its superstructure, leads to a large open *prākāra* which originally had a pillared cloister running round the interior of its walls. There is an open *kalyāṇa-maṇḍapa* on the east side of the *prākāra.*

The Svāmi sanctum consists of a large rectangular *garbha-gṛiha,* a rectangular *ardha-maṇḍapa* and *mahā-maṇḍapa.* The main *vimāna* is about 24 metres high. The *garbha-gṛiha* consists of a large but plainly moulded *adhishṭhāna* over which rise the bare and gaunt walls. The superstructure, built of large-sized bricks, has a colossal oval *grīvā* and *śikhara* with projecting *pañjaras* and *śālas* on the sides. There are no *stūpas* extant. The vaulted dome alone measures 10 metres high and speaks much about the constructional skill of the Vijayanagara craftsman. The large though empty sanctum-chamber has three entrances and a long moulded three-tiered vacant *pīṭha* built against the entire stretch of the back wall of the chamber. Evidently the deity enshrined here had also been of colossal proportions. The rectangular *antarāla* leads to an open seven-aisled *mahā-maṇḍapa* built in typical Vijayanagara style with composite pillars, etc. The Amman shrine is of moderate size and is a *dvi-tala vimāna* with a square domical *śikhara.* The shrine chamber contains a large and fine black stone image (1·5 m high) of a four-armed seated *Devī.* The *antarāla* here leads to an *ardha-maṇḍapa,* while the front *mahā-maṇḍapa* has only its ornate base extant.

(iv) Malpannagudi

About 6·4 km from Hospet, on the outskirts of the village of Malpannagudi there is a large stone-built well on the left hand side of the road. Though an inscrip-

tion calls this as a well-cum-rest-house it is popularly known as Soolai Bhāvi. A flight of stone steps leads down to the water. The building is in the shape of an octagon with wide four-centred arches, interesting arched squinches at the corners, and a number of bas-reliefs including an Āñjaneya. The well at the bottom is square on plan.[1]

The Mallikārjuna temple in the Malpannagudi village is under worship. The temple was either fortified or had abutted some fortification-lines in former days, for large round bastions are now seen along the enclosing walls of the temple on two sides. The temple has a front *gopura* and *tri-tala vimāna* with a circular *grīvā* and *śikhara*. A large number of stucco figures which appear to be interesting iconographically, adorn the parapet over the *mahā-maṇḍapa* and the *prākāra*-walls. While a major portion of the extant structures appear to date from Vijayanagara times, the temple itself may perhaps have existed from earlier times as may be judged from a number of images in archaic style in this temple.

(v) Kamalapuram

The Travellers' Bungalow at the modern village of Kamalapuram (13 km from Hospet) is a deserted Vishṇu temple converted into living quarters by a former Collector. Of these the most striking is perhaps a large and ornate figure of *nāgī* carved in black stone. The

[1] An inscription on a slab lying in front of the Mallikārjuna temple at Malpannagudi is dated AD 1412 in the reign of Deva Rāya I and records the construction of a well and water-shed at the junction of the roads leading to Bisilahali Kanuve and Badavaliya Kanuve. Evidently this is a reference to the Soolai Bhāvi; *Annual Report on South Indian Epigraphy,* 1904, no. 25.

village of Kamalapuram contains the remnants of an old Hindu fort with large circular bastions, one each at the four corners and another within the fort. The corner-bastions have almost disappeared now. Flanking the entrance-doorway of the fort may be seen two large and fine bas-reliefs of the Gaṇḍabheruṇḍa—a characteristic emblem, particularly of the early Vijayanagara rulers. This will indicate that the fort dates from the early Vijayanagara period. The Nagareśvara temple within the fort is noted for its finely-carved wooden screens. The village contains a number of small temples, many of which are still in worship. Just outside the village the road to Hospet runs along the top of the embankment of the large and fine Kamalapuram tank, which is led by an old canal connecting the Tungabhadra river.

(vi) Kadirampuram

The Vijayanagara ruins include a number of old mosques and *dargāhs*. The absence of epigraphs as well as local records or tradition makes it difficult to give them a chronological footing, though we know that the Vijayanagara rulers had Muslims in their employ and had set apart a portion of the city as 'the Moorish quarters'.

The *dargāh* of Sayyid Nūru'l-lāh Qādar on the way to the Gāṇigitti Jaina temple is an old Chālukyan type of *maṇḍapa* built up and converted into a *dargāh*. It is said that the conversion into the *dargāh* was done in about the eighteenth century.

An interesting group of Muhammadan tombs is to be seen at the small village of Kadirampuram on the Hospet-Hampi road. The group consists of a small domed structure and a large and square roofless building. The former is a square structure facing south.

The door has a lintel, over which is a walled-up four-centred voussoir arch. The expedient of combining a beam and arch is employed in many Muslim buildings of this period. On either side of the door are two small arched niches. The exterior surfaces of the walls have large panels with four-centred arches. The parapet above has plain merlons. The large and plain stilted dome has a hemispherical top. In the interior of the building there is a large recessed four-centred arched panel in the middle of each side, and squinch arches at the corners. The central square below the dome is converted into a circle by the usual device of an octagonal band surmounted by a circular band. The interior of the central dome is now bare and plain. But the presence of an iron hook, which is usually found as a support in ceiling-medallions, suggests the possibility of stucco-decoration on the ceiling at one time. The structure resembles the Bahmanī tombs of Gulbarga and Bidar and the royal tombs at Mandu. On grounds of style it may be assigned to the fifteenth century.

The roofless building is a large square structure, built of well dressed stone slabs. The exterior surface is divided into two halves. The lower half contains a large four-centred arched doorway flanked by two arched panels of the same size and form. The upper half contains a row of seven small arched panels. The building is now open to the skies. Very likely it may have been covered by a dome. The interior is also decorated with four-centred arched panels, and arched squinches at the corners. The building contains three small graves.

GLOSSARY

Aḍhishṭhāna : moulded base of *vimāṅa, maṇḍapa* and similar structures.

Āḷvār : deified Vaishṇava saints of the Tamil region, twelve in number.

Amman : *Devī* (goddess).

Amman shrine : separate shrine in Śaiva and Vishṇava temple-complex consecrated to the goddess (*amman*) as consort of the principal deity.

Añjali : plams held together, symbolic of devotion.

Aṅkuśa : elephant-goad.

Antarāla : passage or room between shrine and outer *maṇḍapa*.

Ardha-maṇḍapa : hall immediately in front of the principal shrine.

Avatāra : incarnation of a deity.

Bhūtagana : dwarfish goblin.

Chakra : wheel, discus.

Daśavatāra : ten incarnations of Vishṇu.

Deva-koshṭha : niche on exterior of shrine-wall for enshrining approprate deity.

Devī : goddess.

Dikpālas : guardians of the eight quarters.

Dhvaja-stambha : flagstaff.

Dolā : seat suspended by four chains from a beam.

Dolotsava : festival of seating the god on the swing (*dolā*).

Dvārapāla : door-keeper at the entrance of a shrine or temple.

Gaja-yāḷi : mythical animal combining the features of elephant and lion.

Gaṇḍabheruṇḍa : double-headed eagle—an emblem of early Vijayanagara kings.

Garbha-gṛiha : shrine-cell or sanctum sanctorum.

Garuḍa : Brahminy kite, bird mount (*vāhana*) of Vishṇu.

Gopura : storeyed structure forming the main gateway of city, palace, or temple.

Grivā : neck. The neck moulding below a *śikhara.*

Idal : inverted lotus-like member under the abacus (*phalaka*) of a pillar, with petals marked.

Kalaśa : pitcher, water-pot.

Kapāla : bowl of human skull.

Kapota : overhanging cornice.

Karaṇḍa-mukuṭa : a type of crown commonly worn by goddesses.

Karṇakūṭa : miniature square shrine at the corner of each storey of the *vimāna,* over the *prastara.*

Kūḍu : an arched or horse-shoe shaped opening projected out of the cornice (*kapota*).

Kumbh-pañjara : decorative pilaster issuing from top of a *kumbha* (pitcher) and carrying on top a miniature pavilion (*pañjara*).

Kūṭa : shrine of square or circular plan with a domical roof and a single finial or *stūpi.*

Mahā-maṇḍapa : pillared hall immediately in front of *ardha-maṇḍapa.*

Makara-toraṇa : festoon (arched or straight) of foliage, flower, pearl or other garland, etc., issuing out of the mouth of two *makaras* facing each other (*makaras* are mythical animals combining the features of the crocodile, fish, elephant etc.)

Maṇḍapa : hall.

Mukha-maṇḍapa : the first or frontal *maṇḍapas* of a series of *maṇḍapas* at the entrance of a temple.

Nandi : bull-mount of Śiva.

Nāsikā : projected arch-opening.

Palagai : abacus, wide plank on top of the capital of a pillar.

Pañjara : miniature aspidal shrine.

Piṭha : pedestal.

Pradakshiṇā : circumambulatory.

Prākāra : enclosure-wall.

Pushpa-podigai : curved corbel-bracket on top of pillars terminating in a flower and bud.

Ratha : chariot, car.

Śāla : rectangular shrine with inverted keel roof with a series of *stūpis* on its ridge.

Śāla-śikhara, śikhara : or roof in the shape of an inverted keel. Sometimes mistakenly called barrel vault or wagon top.

Sāndhāra : temple with ambulatory inside.

Śaṅkha : conch.

Śikhara : roof of *vimāna.*

Stūpi : final.

Tala : storey of the *vimāna* or *gopura.*

Tirthaṅkara : Jaina deified teacher.

Trikūṭāchala : group of row of three *vimānas* connected by a common *maṇḍapa.*

Triśūla : trident.

Vāhana : mount of a god.

Vimāna : the shrine from *upāna* to *stūpi* (base to final).

Yāḷi : mythical lion

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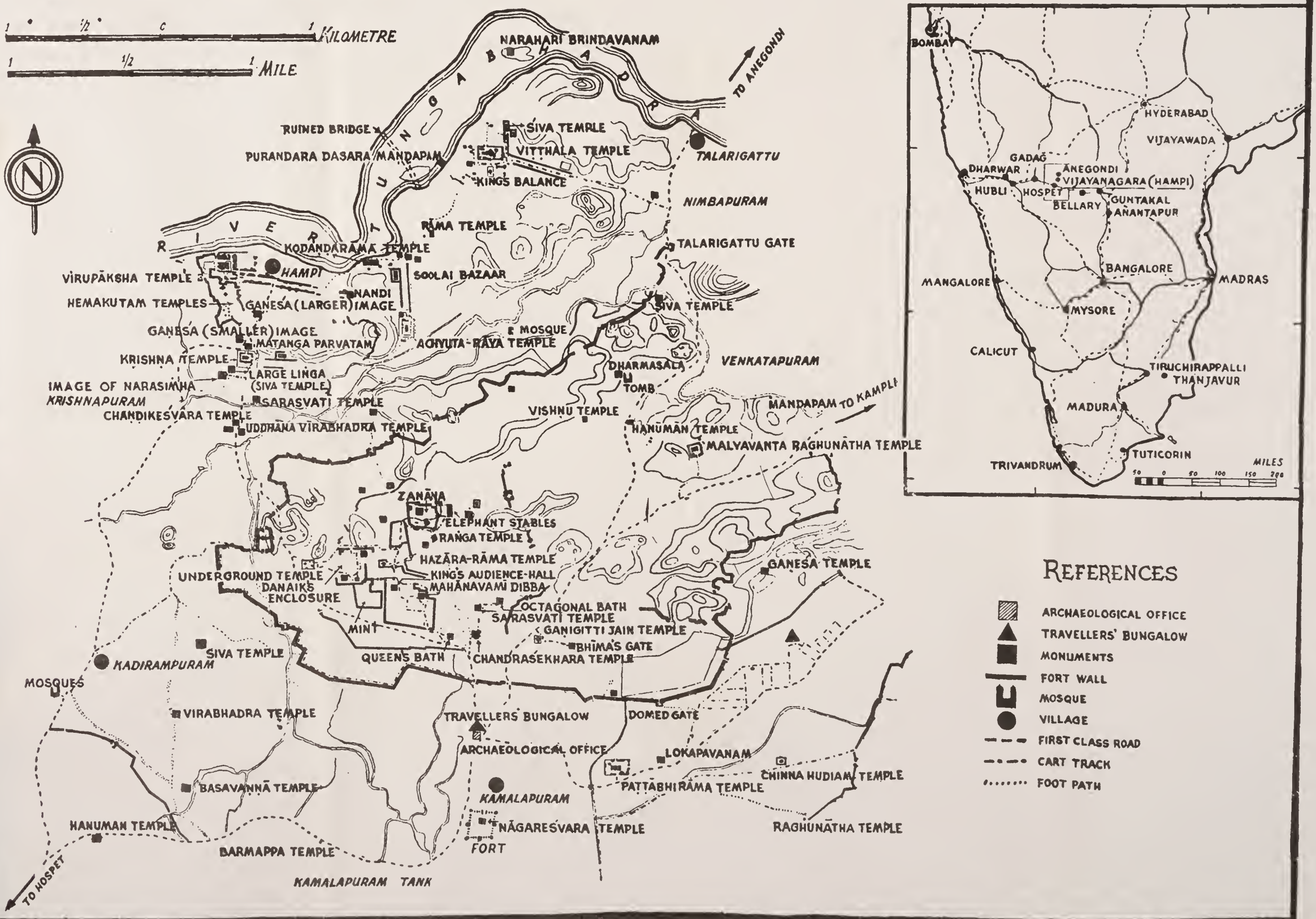
HAMPI AND ITS ENVIRONS



ARCHAEOLOGICAL SURVEY OF INDIA